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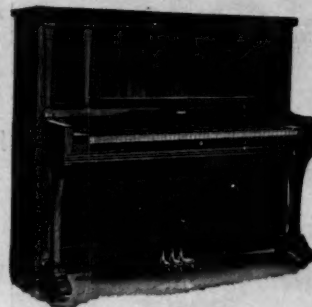
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About twenty-five years ago there was founded in Berlin an association called the Neue Freie Volksbuehne (the New Free Stage for the Masses), the purpose of which was to foster among the working classes the love for and appreciation of the highest forms of the musical and dramatic arts. Truly, a most praiseworthy undertaking, and it has turned out to be one of the most remarkable and interesting art movements of our day. The association now numbers no less than seventy-five thousand members, recruited almost entirely from the lower middle classes. We find among them clerks, shop girls, artisans, letter carriers, stenographers and typists, all kinds of subaltern officials, printers, bookbinders, tailors, dressmakers—in fact, practically every branch of honorable toil is here represented. Among these working people by this great movement the love of the higher forms of art is being cultivated in a manner such as is to be found in no other country of the world, and such as is well worthy of emulation in all enlightened lands.

This movement of the Neue Freie Volksbuehne, which has just culminated in the building and dedication of the members' own theatre, the largest in the German capital, illustrates in one way what is meant by the much misunderstood German word "Kultur."

The beautiful new home of the Neue Freie Volksbuehne was dedicated on December 27. This magnificent building, shown in the accompanying photograph, is typical of the strength of purpose and the great energy of this movement. The proud edifice costs four and a half million marks, and yet it has been paid for entirely with the pennies of the working people. We look in vain the world over for a like achievement. No higher motives can a country have than the enlightening of the masses. For



BERLIN'S NEW AND LARGEST THEATRE.

The four and a half million mark edifice erected by the Neue Freie Volksbuehne, and paid for by the pennies of the working people. It has been completed in spite of the war and was formally dedicated December 27. The work of this association is one of the most remarkable art movements of our day.

this purpose the movement was initiated and carried through.

WHAT IS ACCOMPLISHED.

Hitherto the performances of the Neue Freie Volksbuehne were given in various Berlin theatres. The repertoire comprises all the great classic and modern dramas and operas; lectures, recitations and concerts also play an important role in the system. Last winter, I repeatedly had occasion to refer to these concerts, twenty-five of which were conducted by our distinguished countryman, Theodor Spiering. They were given with the Bluethner Orchestra at Bluethner Hall every Sunday afternoon. This hall, which seats 1,600 people, was invariably crowded, and the audiences listened with rapt attention to programs such as are heard at any of our best symphony concerts. Never have I seen more interested and more attentive audiences than these.

This new million dollar temple is 300 feet long and seats 2,000 people. The stage is enormous, being about 75 feet wide with corresponding height and depth. It is equipped with every modern appliance, and the best that exist in the way of scenic productions will be offered the public here. The builder of this new theatre is Oskar Kaufmann, who also constructed the Hebbel Theatre of this city. Kaufmann has succeeded with comparatively limited means in erecting a very beautiful edifice; it is far more beautiful than the Charlottenburg Opera House, which cost much more.

That the people should have gone on and completed this building, notwithstanding the war, is of itself a noteworthy achievement, one deserving world wide recognition.

OTHER MUSIC FOR THE MASSES.

Nor is this Neue Freie Volksbuehne by any means an isolated movement in Germany. In Berlin we have several similar organizations, although on a smaller scale. There are, for instance, the Sunday afternoon concerts given for the people, throughout the winter, in the Schiller Theatre in Charlottenburg. In these concerts the best artists participate, and the programs always consist of good music, classic and modern. The price of admission is five cents to all seats. Of special interest and of great value to the masses are also the concerts given in several of the most important German churches, to which only ten pfennigs admission is charged. One can hear here cantatas by Bach or splendid organ concerts, played by leading Berlin organists, as Bernhard Irrgang, Walter Fischer and others. At the Berlin Cathedral, for instance, a concert is given every Wednesday evening, and they are invariably so crowded that it is necessary to go an hour before beginning in order to secure a seat. And so it is with all these

different church concerts at Emperor William Memorial Church, at St. Mary's and St. Peter's, and numerous other churches. In other large German towns also we find similar institutions.

The management of the Neue Freie Volksbuehne has revealed itself as exceedingly clever and successful in making propaganda for the great movement. Among all the smaller trades people, at every grocery store, at every baker's shop, etc., in Berlin East, Northeast and Southeast, where the working people mostly live, you can find the programs of the performances, and the shopkeepers are very zealous in distributing these free among all their customers. The people work together as one unit, and it is a wonderful and inspiring sight.

Goethe's "Gotz un Berlichingen" is being given at the new theatre every night this week. An opening choice that shows the serious tendencies of the new stage.

BUSONI'S GREAT TRIUMPH.

Yielding to requests from all sides Ferruccio Busoni gave a final concert before leaving for his American tour, appearing this time in the threefold capacity of pianist, conductor, and composer. As a composer he was represented on the program by his "Wiegenlied" and excerpts from his "Turandot" music. These pieces had been heard before in Berlin under the composer's leadership, but the success scored this time particularly by the "Turandot" music was much greater than formerly. The program of the concert, which was given at the Philharmonie on Wednesday, December 30, opened with the overture to Mozart's opera "The Abduction From the Seraglio," with Busoni's clever and thoroughly appropriate finale. Of course, the greatest success of the evening was scored by Busoni as pianist. He played Weber's "Konzertstück" and Liszt's "Totentanz." I sat that evening beside old Bruno Schrader, who was a pupil of Liszt, and had often heard the master play. Schrader said to me: "It is a pity that Liszt could not have lived to hear Busoni play the 'Totentanz,' it would have impressed him profoundly. In fact, Busoni's whole personality would have made a profound impression on Liszt. I have heard no such piano playing since I heard Liszt himself. Busoni is the one pianist of our day, who, although he never heard or even saw Liszt, is his legitimate successor. He has caught the spirit of the master." This concert was a



THE SCHUMANN-HESS-DECHERT TRIO.

The three artists were heard in the Beethoven triple concerto in Berlin on December 28. Left to right—Willy Hess, Georg Schumann, Hugo Dechert.



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worthy conclusion of Busoni's great season in Berlin during the past three months.

STEINBACH CONDUCTS BEETHOVEN.

Two evenings previously the Philharmonic was well filled also. A Beethoven program, consisting of the sixth and eighth symphonies, and the triple concerto for violin, piano, and cello was performed with the Philharmonic Orchestra under Fritz Steinbach, and with Messrs. Hess, Schumann, Dechert as soloists. Steinbach seemed singularly uninspired on this occasion. I don't think I ever heard so tame a performance of the "Pastorale." The triple concerto, however, received an admirable rendition at the

hands of the excellent three Berlin artists, who are seen in the photograph on page 5. It is not one of Beethoven's inspired compositions and it needs to be remarkably well played to be enjoyable. Steinbach accompanied very discreetly.

SYMPHONY UNDER RICHARD STRAUSS.

The fourth evening (under Richard Strauss) of the Royal Orchestra was also given up to a Beethoven program comprising the seldom heard overture "Zur Weihe des Hauses," the much played "Coriolan" overture, the E flat piano concerto, and the "Pastorale" symphony. Placing the two overtures on one program was a peculiar proceeding on the part of Strauss. His performance of the "Pastorale" was on a far higher plane than Steinbach's. Strauss conducts the classics better than he does modern works, especially his own. With Beethoven, however, he is thoroughly at home, and his reading of the "Pastorale" was exceedingly beautiful in its simplicity. The piano concerto was played by Waldemar Luetschg. He gave an excellent performance. Luetschg is generally considered a Russian (because he was born in Petrograd), but as a matter of fact he is not and never was. His father was a Swiss, and he is a Swiss.

AMERICAN SCORES IN LUCERNE.

Ethel Virgin O'Neil, the gifted American soprano and pupil of the lamented Frank King-Clark, is singing this season with great success in Lucerne, where she is engaged as principal soprano at the Lucerne Opera. Owing to the war the Lucerne Opera was delayed in opening this season, but Mrs. O'Neil recently appeared there in a concert, scoring a great success with the aria, "Dich, theure Halle" and other numbers, including Arthur Stillwell's charming lullaby "Slumberland." Mrs. O'Neil possesses a beautiful, voluminous soprano voice of great range, which has been admirably trained. She also has a fine stage presence and seems predestined for the dramatic Wagnerian roles.

NEITZEL'S DAUGHTER PLAYS.

Elsa Neitzel, daughter of Otto Neitzel, and an admirable harpist, achieved a great success recently at Bluethner Hall. The young lady, who now is married and has been living in Paris, has inherited the great musical ability of her celebrated father. A sister of Otto Neitzel, Frau Boltz-Neitzel, a very capable and successful vocal teacher, is living in Berlin.

NEW ROYAL LIBRARY OPENED.

I must report also the opening of the magnificent new Berlin Royal Library—a building that, notwithstanding the war, has been completed and dedicated, a building that cost twenty-two million marks, and contains among other priceless treasures, the world's greatest collection of autograph manuscripts by famous composers. To do justice to only this one department of the Berlin Royal Library would require several articles, and at some later time, perhaps next summer, I mean to write such a series, for this collection of manuscripts is absolutely unique and of world-wide interest.

Not only in point of celebrated autographs, but also in its collection of the printed works by contemporaneous composers the Berlin Royal Library stands quite alone. I was amazed in going through the different rooms of the music department the other day at the singular completeness of the modern equipment. There can be seen every composition that has been published by every living com-

poser of note regardless of nationality. The French department, for instance, is just as complete as the German department, and the latter contains more than 200,000 volumes. I was simply staggered at the immensity of the collection. The library has recently been enriched by very valuable contributions. Among these is the collection belonging to the late Joseph Joachim containing among other things the autograph manuscripts of the Schumann D minor symphony and also of his unpublished violin concerto, and manuscripts by Beethoven, Cherubini, Weber, Ernst, Moscheles, Spohr, and Brahms. The collections by Wilhelm Taubert, Hans von Bülow, and Wilhelm Tappert also have recently been presented to the institution.

Prof. Wilhelm Altmann, a well known Berlin music litterateur, has been appointed director of the music department of the library. Altmann is well fitted for this responsible position, for he has made a specialty all his life of just this kind of work. The 212,000 works, which go to make up the German department, all had been presented to the Berlin Royal Library by the publishers, six hundred in number. Work in getting together all of these compositions and also the old autograph manuscripts has been in progress for more than a hundred years.

MUSICAL INSTRUMENT COLLECTION.

Of great interest is the collection of musical instruments, which belongs to the Royal Library, although not situated in the new building but in the Royal High School of Music. This collection was systematically begun in 1888. This is undoubtedly the most complete museum of its kind in the world. Of special interest are the famous old historical spinets and pianos that were the property of and were used by Bach, Mozart, Friedrich der Grosse, Marie Antoinette, Weber, Meyerbeer and Mendelssohn. Here can be seen also the violin on which Mozart played as a child, and the quartet of string instruments that belonged to Beethoven; the guitar used by Weber during the years he wandered about Germany as a troubadour, when a young man. As already said, I shall write a series of articles on these art treasures at some later date.

STRAUSS IN DRESDEN.

Richard Strauss conducted a concert of the Dresden Royal Orchestra on January 6, achieving a noteworthy success on this, his first appearance as a conductor of the organization. Mozart's "Jupiter" symphony, Beethoven's "Egmont" overture and two of his own works—"Don Quixote" and "Tod und Verklärung" figured on the program.

SINGAKADEMIE ORATORIO PERFORMANCE.

Bach's "Christmas Oratorio," like the Christmas tree, has come to be an annual visitor in Berlin. The Singakademie gave it again during Christmas week. Although by no means one of the great cantor's best works it contains so many beauties that the public always will flock to hear it. The Singakademie Choir, assisted by the Philharmonic Orchestra, and by efficient soloists, gave an excellent rendition of the well known work. George Schumann conducted with unusual circumspection and feeling, and with a thorough appreciation of the solemnity of the occasion. During the Christmas week there were no other important concerts except the regular Philharmonic "Pops."

NOTES.

Walter Kirchhoff, the tenor of the Royal Opera at Berlin, and son-in-law of Etelka Gerster, is to give a Wagner concert at the Philharmonic next week. Kirchhoff, who is a lieutenant of the reserves, has seen much active service at the front since the war broke out. Thus far, however, he is unharmed, and his reappearance will be awaited with interest.

Bernhard Boetel, the son of the once so famous Heinrich Boetel, the tenor in Hamburg, has been engaged as a lyric tenor by the Charlottenburg Opera.

Paul Wegener, the famous German Shakesperian actor, has been decorated with the Iron Cross and made a lieutenant for bravery on the battlefield. He is one of the leading members of Max Reinhardt's Deutsches Theatre.

Joachim Raff's forgotten violin concerto in A minor will be revived the coming week by Willy Burmester, who is to give a concert at the Philharmonic on January 7. It is the only serious violin concerto containing a waltz.

ARTHUR M. ABELL.

Englishmen have too often forgotten—if indeed the great bulk of them ever knew—that their own country has more than once in the course of the centuries been the foremost musical nation in the western world—notably in the early thirteenth century and in Queen Elizabeth's day. —Musical Canada.

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ADAM DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TAYLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETH MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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Paul Dufault Engagements.

Paul Dufault, the tenor, recently returned from his triumphs in New Zealand and Australia, finds himself busier than ever with engagements as soloist for clubs, musicales, etc. Within the next five weeks he will appear in thirteen places as soloist, as follows: February 3, Red Cross, New York; February 11, Albany, N. Y.; February 15, Aldenville, Mass.; February 16, Gardner, Mass.; February 18, at the morning musicale of the Haarlem Philharmonic Society, Waldorf-Astoria, New York; February 18, in the afternoon with Frances Pelton-Jones at the Little Theatre, New York; February 23, with the Lafayette Society, Boston; February 25, Providence, R. I.; March 2, Bridgeport, Conn.; March 4, Philadelphia; March 7, concert for the benefit of crippled children at the Waldorf-Astoria, New York; March 9, New Haven, Conn.

Women's Philharmonic Will Hear Scott Songs.

Songs by the American composer, John Prindle Scott, will constitute the program for the New York Women's Philharmonic Society musicale, Saturday afternoon, February 27, at the Carnegie studios, New York. Louise Day, soprano; Edwin Orlo Bangs, tenor, and Raymond Loder, baritone, are to be the soloists.

"John o' Dreams" has just been issued for low voice by the Presser Company. This is the second edition of the song, one of the loveliest from the pen of this talented composer.

"The Secret," Scott, was sung by Joseph Mathieu, Tuesday, January 26, at Chickering Hall, New York, and was splendidly received.

Naegele Plays at Ingleside School.

Charles Naegele, Jr., was heard in the following numbers at the Ingleside School, New Milford, Conn., Friday evening, January 22: Prelude and fugue, B flat, Bach; sonata, A major, Scarlatti; "Pastorale," Scarlatti; "Turkish March," Beethoven; five etudes, op. 10, No. 12, op. 10, No. 3, op. 10, No. 7, op. 25, No. 8, op. 10, No. 8 Ballade, A flat, nocturne, op. 27, No. 2, scherzo, C sharp minor, Chopin; prelude, G minor, Rachmaninoff; "Romance," op. 28, No. 2, Schumann; "Hark, Hark! the Lark," Schubert-Liszt; "Hexentanz," MacDowell; "Der Erlkönig," Schubert-Liszt.

Enthusiasm for the playing of this seventeen year old pianist was decidedly manifest. There was particular

comment upon his captivating rhythm, his breadth of interpretation and splendid climaxes. In fact, Mr. Naegele's success was such that he has been asked to give another recital there, March 26, a certain proof of genuine admiration for the young man's playing.

Jenny Dufau in Nashville.

Jenny Dufau, prima donna coloratura soprano of the Chicago Grand Opera Company, appeared last night before a highly appreciative audience in the auditorium of Ward-Belmont. From the echoes that had reached Nashville of the success which had come



JENNY DUFAU.

to Mlle. Dufau, anticipation had run high, but however high it was they found its fulfillment in this artist, who entirely captivated her audience. Hers is the personality that makes for success. She is of a verity a gracious musician, who pleases her audience with whatever she sings, as her applause and encores eloquently testified.

Mlle. Dufau's program was one of great diversity, making large demands of technique, and musicianship. Possibly the number which best showed the timbre of her voice was that lyrical aria from Verdi's "La Traviata," "Ah Fors e Lui." This selection gave fine opportunity for the display of ornamentation of her voice, and the rich purity of her tones. She sang with a rippling flexibility and tunefulness that marks her for the artist of merit and attainment.

The program consisted of a group of the earlier composers, such as Handel, Monro and Bach, with songs from the German, Italian and French composers. The Schubert group is especially

deserving of mention. This great master of song found in Mlle. Dufau an artist capable of giving the highest and truest meaning to his tuneful music. Tender and melodious flowed this exquisite music, losing nothing of its composer's meaning, but instead gaining new security by this artist's sympathetic interpretation. Not only had this young singer an exceptionally beautiful organ, but she had also unusually thorough and complete technique, which makes of her an artist that wins at once her audience.—Nashville Tennessean, January 20, 1915.

The appearance of Jenny Dufau, coloratura soprano and former member of the Chicago Grand Opera Company, at Ward-Belmont College, Tuesday night, in a recital, takes first rank in the list of the notable musical events that have been given at the school this season. Mlle. Dufau more than fulfilled all that had been heralded of her as a singer, and she was accorded an ovation after the singing of several numbers. Especially did she win a storm of applause following her rendition of the exquisite aria from "La Traviata," "Ah Fors e Lui." This she sang superbly, but few of her numbers affording a superior vehicle for the portrayal of her coloratura work.

Mlle. Dufau gave a program of marked diversity, many difficult selections that made large demands on her voice being rendered in a way that stamped her as the true and finished artist. She possesses a voice capable of wide range, and its volume and richness provoked many admiring expressions from those fortunate enough to hear her. She has also the temperament necessary for the pleasing interpretation of her selections. The flexibility and purity of her tones were pronounced throughout the entire program.—Nashville (Tenn.) Banner, January 20, 1915. (Advertisement.)

Two Wolle Engagements.

Under the direction of Dr. J. Fred Wolle, the Harrisburg, Pa., Choral Society gave its first rehearsal of its 1915 season at Fannestock Hall, that city, January 5. This society, which numbers some three hundred members with a large waiting list, will give a spring festival some time in April or May when Handel's "Samson" will be performed.

On January 12, Dr. Wolle delivered a lecture-recital at Akron, Ohio, under the auspices of the Akron Tuesday Musical Club, meeting with his customary success.

Country Life Permanent Exposition Concert.

Mrs. Robert Goldbeck, pianist, assisted by Isabel Klemmyer, soprano, gave a recital at the Grand Central Terminal, New York, on Wednesday afternoon, January 27, at which the following program was rendered: "Polonaise," MacDowell, "Call Me No More," Cadman, prelude cycle "Life," Ronald, Mrs. Klemmyer; Theme and Variations, Paderewski, "Jai Pleuré en Rêve," Hüe, "Ecstasy," Rummel, Mrs. Klemmyer; "Nocturne," Chopin, "Sentiment Potique" (Fidelity), Robert Goldbeck, "Valse Parisienne," Schutt.

Press Comments of Luca Bottà the New Tenor of the Metropolitan Opera Company

"HIS HIGH NOTES ARE BRILLIANT AND RINGING"

After the Raconte he received an ovation. His voice is lyric tenor and the high notes are brilliant and ringing. The most pleasing quality about his singing is an absence of "white voice." To judge by yesterday's work, Mr. Bottà is the best of the new Italian lyric tenors heard here in a long time, and yesterday's audience was quick to express its appreciation.—New York Herald, Nov. 22.

"THE MOST PROMISING TENOR DI GRAZIA THE METROPOLITAN HAS SEEN IN SEVERAL YEARS"

Luca Bottà is the most promising tenore di grazia the Metropolitan has seen in several years. His tones, unlike the usual tenor of his type, were unspoiled by "whiteness," were

The most satisfactory lyric tenor voice that any Italian singer has brought to the Metropolitan since Mr. Bonci left it.—New York Globe, Nov. 27.

"Cavalleria Rusticana"

The constraint of his movements, the absolute simplicity of his demeanor, added rather than detracted from his performance, and the timbre of his mellow voice, finely equalized throughout its range, always free in emission, always round and vibrant, made his singing a delight for those who do not measure excellence by volume or power.—New York Press, Dec. 6.

He gave the "Siciliana"—before the rise of the curtain—with a beauty of tone and a breadth of phrasing that were a delight. Nor was he any less artistically satisfying in the Drinking Song and the ensemble music which falls to the lot of Turiddu.—New York World, Dec. 6.

Mr. Bottà's Turiddu deserved again high praise. It is both vocally and histrionically one of the most satisfying enactments of the Sicilian Don Juan that New York has seen of recent years.—New York Tribune, Dec. 12.

firm, round and warm. In addition, he sang with feeling and with grace.—New York Tribune, Nov. 22.

"HE SANG WITH TASTE AND STYLE"

Luca Bottà, a new tenor, made his first appearance, singing the role of Rodolfo. Mr. Bottà made a very pleasing impression. He sang yesterday with taste and style and there was fervor in his delivery. A debut at the Metropolitan is a trying experience, and it is safe to say that Mr. Bottà will follow his very creditable first appearance with even better achievements.—New York Sun, Nov. 22.

"PRAISE BE TO THE POWER THAT BROUGHT BOTTA TO THE METROPOLITAN!"

Chief interest centered in the new Ro-

"La Boheme"

Senor Bottà's voice is admirably adapted to bring out the atmosphere of the opera of the evening. It is charming in timbre and the tenor knows how to use it to increase the natural charm.—Brooklyn Daily Eagle, Dec. 20.

Bottà reminds one inevitably of Bonci. His voice is brilliant and comes so close to perfection that even those of his admirers may be forgiven who persist upon applauding in the middle of an aria.—Brooklyn Times, Dec. 21.

Not since Bonci left the Metropolitan has such suavity of tone or finish of phrase been heard there in Rodolfo's narrative as Bottà gave to it last week.—Rochester Post Express, Dec. 1.

"La Traviata"

The new lyric tenor, Luca Bottà, sang Alfredo, and again displayed his firm, clear voice. He made the character something that was not entirely fatuous—this in itself no mean triumph.—New York Commercial, Nov. 27.

A lyric tenor of fine fibre, evenly adjusted throughout its range, and emotionally as expressive in the high as in the lower registers.—New York Press, Nov. 29.

dolfo, Luca Bottà, a lyric tenor making his first appearance here. Praise be to the power that brought Bottà to the Metropolitan. He has a beautiful voice of excellent quality, which he uses with real art. Moreover, he has an excellent stage presence and a keen sense of dramatic values.—Evening Telegram, Nov. 22.

"LUCA BOTTA WON THE ENTHUSIASTIC APPROVAL OF HIS AUDIENCE"

Luca Bottà won the enthusiastic approval of his audience. The natural beauty and expressiveness of his voice charmed and delighted his listeners. Though far less powerful than that of Caruso, Bottà's voice is not unlike that of his famous colleague in timbre and expression. His tones have exactly the right admixture of nasal resonance, and



throughout the range of his voice, without the least forcing in the higher altitudes, sound sweet, mellow and firm.—New York Press, Nov. 22.

"UNCOMMONLY GOOD VOICE"

Mr. Bottà's impersonation of Rodolfo had many commendable points. He is young and gave evidence of an uncommonly good voice.—New York American, Nov. 22.

"WE LOOK FORWARD TO SEEING HIM AGAIN"

His voice is a good and warm one, capable of conveying dramatic feeling. His stage manner was pleasant and vivacious, and we look forward to seeing him again.—Morning Telegraph, Nov. 22.

HISTORY OF OLIVER DITSON COMPANY

The following interesting history is culled from the preface to the 1915 piano catalogue issued by the Oliver Ditson Company of Boston:

"The founder of the house, the late Oliver Ditson, was born in Boston, of Scottish ancestry, October 20, 1811. His parents were then living nearly opposite the home of Paul Revere at the lower end of Hanover street. In 1823, young Oliver, fresh from the grammar school, entered the employ of Col. Samuel H. Parker, father of J. C. D. Parker, the organist and composer. Col. Parker owned a book store on Washington street, near Franklin, and kept in addition to his regular stock a few pieces of music. At this time the Waverley novels were making their appearance and Col. Parker was republishing them as rapidly as they could be procured from England.

"For a period young Oliver left the congenial bookstore to master the printer's trade. About 1834, fire destroyed the store of Col. Parker. With what was saved he moved with his now indispensable young friend into a wooden building on Washington street, near School street, and later took a single counter in the famous 'Old Corner Bookstore,' then kept by William D. Ticknor in the gambrel roofed building erected in 1712, at the northwest corner of Washington and School streets.

"Here, in 1834, was formed the firm of Parker & Ditson. Mr. Ditson was then twenty-three, and putting his whole force into the business changed it into a music store.

"In 1840, he bought out Col. Parker's interest and unaided by capital or influential friends carried on the business of music seller and publisher under the name of

Oliver Ditson. At this date, Boston was the second city in the country, with a population of 85,000, New York was the metropolis with 312,000, Chicago a frontier village of 4,729; while Kansas City, St. Paul, Minneapolis and San Francisco had not been heard of; there was not then a telegraph line in the world, but few miles of railway, and musical culture in America was in its infancy.

"In 1844, Mr. Ditson moved from the 'Old Corner Bookstore' to more commodious quarters at 115 Washington street (now 255-7), where the business remained until its removal in August, 1857, to a building owned by Mr. Ditson and erected for the purpose at 277 (now 451) Washington street.

"In 1845, Oliver Ditson employed John C. Haynes, then a lad of fifteen, as boy of all-work at \$1.50 per week. The boy so proved his worth that on his twenty-first birthday, September 9, 1850, he became a participant in the profits of the store, and on January 1, 1857, he was made a business partner and the firm name became Oliver Ditson & Co.

"In 1858, a strong link to the musical profession was made by the purchase of Dwight's Journal of Music. Its founder and editor, John S. Dwight (1813-1893), may justly be called the father of musical criticism in America, and the magazine he established in 1852, the pioneer musical journal of the country. Its pages during the first fifteen years of its existence are the history of music in the United States, and it did a great and important service in the cause of musical progress and in the formation of public opinion on musical affairs.

"With the issue of December 21, 1878, the firm ceased to publish this magazine and established the Monthly

Musical Record, which in 1898, was succeeded by the Musical Record, a high class magazine under the brilliant editorship of Philip Hale.

"In October, 1898, the issue was begun of a pocket size monthly magazine to bulletin the publications of the house, under the name Music Review.

"In January, 1901, this magazine was combined with the Musical Record under the name Musical Record and Review, with Thomas Tapper as editor. After more than two years issue in its enlarged form another combination was made by the purchase from the Hatch Music Co., of Philadelphia, of The Musician. The smaller magazine was dropped and the new magazine in its present form issued under Mr. Tapper's editorship from November, 1903, to August, 1907, when he was succeeded by W. J. Baltzell, who has conducted the paper ever since.

"In 1860, Mr. Ditson established in Cincinnati, John Church, a young man who had been with him from boyhood. The business successfully launched was in 1871 sold to Mr. Church, and is now well known as The John Church Company.

"In 1864, two young men, P. J. Healy and George W. Lyon, were established in Chicago by the capital of Oliver Ditson & Co., under the now honored name of Lyon & Healy.

"On March 4, 1867, the firm purchased the music plates, stock and good will of Firth, Son & Co., of New York City. This led at once to the establishment of a branch house in the metropolis, under the management of Oliver Ditson's eldest son, Charles, with the firm name of Chas. H. Ditson & Co.

"After remaining a few months at 563 Broadway where Firth, Son & Co. had been located, more spacious quarters were taken at 711 Broadway. The purchase by the parent house of the music catalog and business of Wm. Hall & Son, New York, in 1875, and of J. L. Peters, of New York, in 1877, necessitated the taking of more spacious quarters, in 1878, at 843 Broadway.

"In 1883, the property at the southwest corner of Broadway and Eighteenth street was purchased and the Ditson Building erected. Here at 867 Broadway the firm remained until the constant uptown trend of retail trade led to the erection of a new Ditson Building at 8-10-12 East 34th street. Into these handsome quarters the firm moved in 1907, just forty years after its establishment.

"In 1875, the purchase of the catalog of Lee & Walker, of Philadelphia, led to the opening of a branch house in that city under the management of another son, James Edward Ditson, under the firm name of J. E. Ditson & Co.

"In 1879, the stock and music plates of G. Andre & Co., of Philadelphia, were purchased.

"In 1881, the uptown trend of business led to the removal from 922 to 1228 Chestnut street. In the same year occurred the death of J. E. Ditson.

"In 1890, the entire catalog, stock and music plates of F. A. North & Co., of Philadelphia, were purchased.

"In 1910, changed conditions of business led to the discontinuance of the Philadelphia branch house.

"In 1877, the purchase of the catalog and good will of G. D. Russell & Co., of Boston, and the constantly expanding business of the parent Boston house compelled the taking of the adjoining store at No. 449 Washington street, as an addition to No. 451.

"On December 21, 1888, Oliver Ditson, the pioneer in music publishing in America, passed away at the ripe age of seventy-seven. The surviving partners, John C. Haynes, Charles H. Ditson and the executors of Oliver Ditson's estate, then organized the corporation, Oliver Ditson Company, with Mr. Haynes as president.

"In 1891, larger quarters being needed, the extensive property at 453-463 Washington street, known as the Dexter Building, was leased and occupied until 1901.

"Charles H. Ditson having erected a modern ten story building at 451 Washington street, on the site of the five story building erected by his father in 1857 for Oliver Ditson & Co., the business was in 1901 moved into it. Changing conditions and the necessity of still larger quarters caused the removal on January 25, 1904, to the new building constructed for its special needs at 150 Tremont street, facing Boston Common.

"With the death, May 3, 1907, of John C. Haynes, at the age of seventy-seven, the presidency of the corporation and the direction of its great interests devolved naturally and fittingly upon the son of the founder, Charles Healy Ditson.

"Boston, November 2, 1914."

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Mme. Gabrilowitsch's Recital.

Clara Gabrilowitsch will give a song recital in the Little Theatre, Monday afternoon, February 15. Her program will be devoted to songs of Scarlatti, Gluck, Paisiello, Schubert, Schumann, Duparc, Fauré, Arensky, Moussorgsky and Grainger. Ossip Gabrilowitsch will play the contralto's accompaniments.

Lucille Stevenson's Recent "Messiah" Encomiums.

Lucille Stevenson, one of the most satisfactory exponents of oratorio now before the public, gave a truly beautiful and moving rendition of the soprano solos. Deep, reverent joy characterized her singing of the beloved aria, "I Know That My Redeemer Liveth." There is nothing sensational about Miss Stevenson's oratorio singing. It is true art, ample, adequate, satisfying. "Rejoice greatly" was sung with faultless and brilliant vocalization.—Telegraph Herald, Dubuque, Ia., December 29, 1914.

Miss Stevenson sang once more with the success and distinction that have made her popular with Winnipeg audiences. The beauty and purity of the upper part of her voice in particular were as appealing as ever, and her interpretation revealed a thorough appreciation of Handel's style. She has a command of the technical side of her art that calls forth great admiration; her tone production seems to be almost perfect. Her simplicity of manner and her sympathetic understanding added all that was necessary to make her singing entirely acceptable.—Manitoba Free Press, January 6, 1915.

Miss Stevenson's excellent soprano voice sounded even better than on the previous evening, and she aroused special interest by singing a number of very modern compositions. . . . Bachelet's "Dearest Night" was one of her best offerings. It reveals plenty of individuality and is full of the kind of melody that especially suits her voice and style. Cyril Scott's "Lullaby" also has much merit, and the singer rendered it with very pleasing effect. For sheer delight, "Dove Sono," from Mozart's "Le Nozze di Figaro," surpassed the rest of her program. Miss Stevenson possesses to a very uncommon degree the ability to reveal the latent beauty of compositions for the voice.—Manitoba Free Press, January 7, 1915.

Lucille Stevenson, of Chicago, who is well known to musical Winnipeg, took the soprano solos. Miss Stevenson was in excellent voice, and enjoyed a most enthusiastic reception. She was perhaps heard to best advantage in the aria, "Rejoice Greatly, O Daughter of Zion," when she received quite an ovation.—The Evening Telegram, Winnipeg, January 6, 1915.

Lucille Stevenson, vocalist, scored a veritable triumph and the audience were hardly able to get enough of her singing. Another visit will be eagerly awaited from this talented Chicago singer.—The Evening Telegram, Winnipeg, January 7, 1915.

Miss Stevenson, the Chicago soprano, and well known and liked here, sang with her accustomed vocal skill. Her beautiful voice is well adapted to oratorio work, as was brilliantly shown in the florid aria, "Rejoice Greatly," but the intensity of her individuality, and the poetic expression of a pure vocal tone and style in the solos "Come Unto Him" and "I Know That My Redeemer Liveth" held her audience absolutely spellbound, so beautifully artistic were her smooth legato tones, yet modulated with devout feeling in her enunciation of the words.—The Winnipeg Tribune, January 6, 1915.

Lucille Stevenson vocalized Mozart's aria "Dove Sono," from his opera "Le Nozze di Figaro," with exquisite charm of voice, and was no less successful in her two groups of songs which included "A Rose Garden," by Spross; "Summertime," by Ward Stephens, and a lovely "Lullaby," by Cyril Scott.—The Evening Tribune, Winnipeg, January 7, 1915. (Advertisement.)

New York Audience Enjoys Uhl.

A large . . . audience greeted Jerome Uhl, bass-baritone, in Aeolian Hall, yesterday afternoon, when that young musician gave his first recital of the year.

Mr. Uhl arranged an exceptional program, commencing with ancient Italian airs—which he sang with style and taste—then presented a group of modern French songs, some of which were accompanied on the piano and others on the organ.

German Lieder by Strauss, Beethoven and MacDowell followed a "piano-logue," in which John Palmer assisted, and the recital ended with four songs in English, of which the most charming was Sydney Homer's "How's My Boy?"—New York American.

Jerome Uhl, baritone, . . . gave a recital at Aeolian Hall yesterday afternoon. One of his songs, with organ accompaniment, which stirred the audience, was De Hile's "La Marseillaise." . . . Mr. Uhl's program ranged from Caldara to Sidney Homer, with songs by Mozart, Hahn, Strauss, Beethoven and MacDowell in between, all well sung. His voice is pleasing and resonant. . . .—New York Evening World.

Though Mr. Uhl came to us unknown and unheralded, he left an altogether pleasing remembrance. His voice proved to be an organ of unusual richness, . . . he phrased well, and sang both with discretion and with temperament. . . . Especially well given were Caldara's "Come raggio di sol," a Mozart aria, and Delibes' "Eglogue."

. . . the audience rewarded its singer with round after round of applause. . . .—New York Tribune.

Jerome Uhl, who had appeared in opera at the Century, proved a real surprise in baritone song recital at Aeolian Hall. To winning manner as well as voice he added confidence . . . but he certainly held interest, especially in bits of dramatic dialogue, such as Sidney Homer's "How's My Boy?"—New York Sun.

Mr. Uhl's voice was of decidedly agreeable quality, with considerable resonance and richness. . . . His manner is intelligent and serious and his style fluent and easy.—New York Times.

For song recital a full toned, sympathetic baritone voice is an admirable instrument. This was demonstrated yesterday afternoon in Aeolian Hall by Jerome Uhl, a newcomer, in a program of sufficient variety to afford a thorough test of his abilities. . . . That it interested the numerous auditors was proved by their applause. . . . But his excellences are abundant.—New York World. (Advertisement.)

Katharine Goodson Will Play Huss Work.

Katharine Goodson at her New York recital will play a new composition by Henry Holden Huss, entitled "Bagatelle-Sans Souci," which has been dedicated to her by the composer and just appeared in the publications of G. Schirmer.

More Press Notices of Olga Samaroff's Recent Successes

CONCERTS WITH THE PHILADELPHIA ORCHESTRA

New York Tribune.

Mme. Samaroff has forged during the last two or three years, very rapidly to the front of living women pianists.

New York Evening Post.

Olga Samaroff played the piano part of the Beethoven concerto in true classic style, with delicacy, beauty, and musicianly phrasing.

New York World.

The Beethoven concerto was played with authority, genuine depth of feeling, and noteworthy finish.

New York Evening Telegram.

Mme. Samaroff's work was especially commendable. She presented the "Emperor" concerto with power, force and authority.

Buffalo Inquirer.

Mme. Olga Samaroff distinguished pianist, than whom today no woman pianist is greater in her efficiency, and Leopold Stokowski, her husband . . . charmed Buffalo music lovers who filled Elmwood Music Hall to capacity last night. The great pianist played the Liszt E flat major concerto and revealed perfection in her art.

Philadelphia Evening Ledger.

She had for Graun and Benda and Martinist unimpassioned lightness of touch, for her second Beethoven number a vigorous attack and a startling technical control. To the shifting emotions of the MacDowell sonata, she responded with a swift and unerring intuition. Finally, in the group of shorter studies, the virtuosity which she commands was splendidly humanized by the richness of spirit in which each separate composition was played.

The singing of the piano was beautifully sustained, and the gentleness of diction was most tenderly marked. It is good to find, in a pianist of Mme. Samaroff's present distinction, no sluggish contentment with success, but an unremitting labor, an impassioned effort to enter and to conquer new fields of musical feeling and expression.

Philadelphia Evening Bulletin.

Not all proficient pianists, nor even all of those recognized as great, it may be said, have the power always to sustain the interest of an audience. They may play well, even brilliantly, and yet fall short of that rare individuality that gives to their work a distinctive charm. This charm Mme. Samaroff possesses to a degree that enables her to hold attention and win admiration throughout a varied and arduous program.

Albany Argus.

Zimbalist and Mme. Samaroff combined to give a wonderful illustration of musical collaboration. Strangely Mme. Samaroff's virile style and Zimbalist's delicate technique blend perfectly, and the Grieg

Buffalo Courier.

Mme. Samaroff disclosed the enormous gain she has made in technical and interpretative skill. Impeccable technical fluency, artistic pedaling, dazzling bravura, liquid trills and delicacy of pianissimo were all dominated by a command of the work and an authority that made this a memorable performance. She was accorded a great ovation.

Buffalo Express.

Mme. Samaroff played with such brilliance and such vitality as to arouse great enthusiasm. . . . Her tone is larger and fuller, and she plays with big sweep and breadth.

Buffalo Commercial.

Scored a deserved triumph, and aroused the audience by the superb reading. She possesses a wealth of resources both in technical equipment and mental endowment, and the concerto was made to glow with rich tone and color.

Buffalo Evening News.

Needless to say, so richly endowed an artist has not stood still during the year since she was here, but one was scarcely prepared to find the remarkable growth in artistic stature that Mme. Samaroff displayed last night.

PHILADELPHIA RECITAL.

She gave an exhibition of piano playing that technically was superb, and which, musically, and in the grace and poetry that may well be called indispensable, was both edifying and delightful.

Philadelphia Evening Telegraph.

Mme. Samaroff again showed herself an artist of authority and charm. The Beethoven sonata No. 2 in D minor, op. 31, in her hands became a living, vibrant outpouring of a master soul. There was nothing academic or formal in her reading, yet always she was careful to preserve the spirit of the composer.

MacDowell's impressive "Sonata Eroica" was possibly the most important number of the evening, and Mme. Samaroff brought to it an understanding that comprehended and rendered its lyric beauty, whether in the impressive slow movement or the elfin gayety of the scherzo.

Philadelphia Public Ledger.

To call the roll of the audience that nearly filled the hall would be to name nearly every Philadelphia pianist of prominence. There was not one among those present who could not profit by observation of the multifold points of excellence discoverable even to a layman in the playing.

Not for a moment did Mme. Samaroff allow the playing to follow the mechanics of dull routine. Nothing was run in

Buffalo Evening Times.

Brilliant technic and surety of execution backed by an abundance of temperament. An artist of the first rank.

Cleveland Plain Dealer.

. . . The Tchaikowsky B flat minor piano concerto has been heard here frequently. Never before, however, has it received such excellent ensemble. Technically, as well as interpretatively, the soloist measured up to the demand; intellectually as well as emotionally she balanced the scales with fine judgment. Olga Samaroff's playing has broadened greatly. She is today to be counted among the pianists who have arrived.

Cleveland Press.

The climax of enthusiasm was reached after Mme. Samaroff's brilliant playing of Tchaikowsky's concerto. She interpreted this virile work with remarkable breadth and technical brilliancy. In the poetic andante she was particularly successful, imparting to it a warmth in tonal color and repressed emotion that gave her playing a stamp of sincere and genuine artistry. . . . Mme. Samaroff was awarded with tumultuous applause.

Philadelphia North American.

MacDowell's "Sonata Eroica" was the central and predominant feature of Olga Samaroff's recital. Through the four movements Mme. Samaroff intrenched her claim to consideration as one of the great artists of the instrument. Her ever-active mental grasp of MacDowell's meaning, her almost masculine apprehension of tragic moods, and her ability to shift from somber to fantastic were lucidly made evident in this characteristic work.

Philadelphia Record.

America does not boast of many great women pianists, but Olga Samaroff deserves to rank with the treasured few. She has a style peculiarly her own. Within her field she is supreme, and more cannot be claimed for any pianist of pronounced individuality.

The Samaroff style is one that revels in elfin-like effects and reveals a delicacy and grace indescribably fascinating and unusual. In this particular type of music she played with charming deftness and

Detroit Free Press.

Mme. Samaroff's interpretation was a revelation. There is a crystal-like clearness and decisiveness about this player's work which in most pianists might easily degenerate into coldness, but which in the case of Mme. Samaroff happily retains a healthful warmth. Her conceptions are large and inspiring, and her technic is of the sort that easily subordinates itself to the far more important matter of interpretation. It is difficult to conceive how the Tchaikowsky concerto could well have been interpreted more authoritatively or in a manner which could have given more pleasure to the hearers.

Detroit Journal.

With Mme. Samaroff and Stokowski there is that happy union of ideals and singleness of purpose that results in perfection.

Detroit News.

Mme. Samaroff . . . won an ovation. She fulfilled every demand made upon her. She displayed unlimited power in the first movement, an exquisite limpidity and smoothness in the second, and carried her audience by storm in the crashing chords of the climax.

finesse, achieving a swiftness of manipulation and a rapidity of tempo that compelled the greatest admiration. It must not be inferred that she is lacking in other qualities indispensable to a pianist. On the contrary, she developed an almost unexpected depth of subtlety and insight, grasping every detail of the composer's meaning and giving interpretations of a superior sort in every instance.

Philadelphia Press.

Mme. Samaroff now returns to the American public with all her former power enhanced by the maturing influences which the lapse of time brings as a certain reward to every artist. Gorgeous tone painting, a subtle skill in the art of pedal effects, velocity that seems almost beyond human capacity, a scherzando that has long been the envy of many lesser artists, and finally her dignity and breadth, combine to entitle Samaroff to a permanent place on the roll of the world's great pianists.

The progress of her interpretative faculties was clearly manifested last night in the presentation of the magnificent "Sonata Eroica," by MacDowell.

This majestic monument left by America's greatest composer was delivered last night with a nobility of perception, a lofty eloquence of expression and a tenderness of pathos that is beyond all praise.

Mme. Samaroff left many of her hearers convinced that they had never heard this noble work played with such grandeur before.

SAMAROFF-ZIMBALIST RECITAL IN ALBANY.

Albany Argus.

Zimbalist and Mme. Samaroff combined to give a wonderful illustration of musical collaboration. Strangely Mme. Samaroff's virile style and Zimbalist's delicate technique blend perfectly, and the Grieg

sonata was the greatest treat we have heard on the Hall stage.

As a piano soloist Mme. Samaroff displays a masculinity of attack that surprises. She gives strength and authority of tone that is wonderful. Yet her touch is capable of

the most delicate softness and poetry.

Albany Knickerbocker Press.

Mme. Samaroff has been heard many times in Albany and found many friends in the audience. She has been called

the foremost pianist on the concert stage today. Her technic is acknowledged on all sides and her mastery of the instrument is complete. She plays with the force and vim commonly attributed to men pianists alone. Her program was one calculated to bring out her art to perfection.

Clark Charms Rockford Musicians.

Charles W. Clark sang in Rockford, Ill., recently. Two reviews refer in high terms to his work on that occasion:

Charles W. Clark attracted a large and representative audience of musicians and music lovers at the Artist concert of Thursday night . . . and Rockford had the pleasure in a second concert of hearing America's most famous baritone.

The generous program was replete with the most delightful offerings, and in grave and gay, in classic and modern, his audience was charmed, and their enthusiasm awakened, until with applause that would take no denial the singer added again and again to the splendid program.

The group of Schubert songs opened the program and found its climax in the "Erlkönig," which the singer gives with wonderful breadth and artistic finish. Then followed the "Vision Fugitive," Massenet, which some one has said is a favorite of Mr. Clark's, and no one need doubt it since he gives it a singular beauty of interpretation that makes it peculiarly appealing.

In the group of songs by Faure, was displayed a marvellous beauty of tone color which is one of the artist's wonderful endowments. While each is a gem of poetic beauty as given by the singer, it was in "Clair de Lune" that his tone became one of lyric beauty, and with the harp-like accompaniment the melody was like the breath of song.

The German song, "An jenem Tag," was the signal for an encore that would not cease with previous acknowledgment of a bow, and

he graciously responded with the "Irish Folk Song" of Arthur Foote, which took on an added beauty at the singer's behest.

The remainder of the program was in English, and from the group of Sidney Homer to the climax presented in "The Eagle" of Carl Busch, the artistry of Mr. Clark's work was exemplified, and emphasized. The song of sentiment, the song of sacred theme, and the romance of "The Wooing," by Hermann, became classics.

One of Mr. Clark's encores was "I Think When I Read That Sweet Story of Old," which was as simple and beautiful as the appeal, and was evidently appreciated. Again and again the audience repeated their applause at the close of the generous program and Mr. Clark returned to give one which all were longing to hear, and when the accompaniment introduced "Drink to Me Only With Thine Eyes," a ripple of applause bespoke the appreciation.

Never has a baritone visited Rockford that has given the pleasure that Mr. Clark has given in his two appearances here, and the warmth and cordiality of his attitude toward his audience was the crowning feature of an evening that delighted all.—Rockford Star, January 22, 1915.

Through the Mendelssohn Club, Rockford music lovers were given a rare opportunity last night to hear one of America's greatest artists, Charles W. Clark, baritone, of Chicago, in a program of songs, ranging from Schubert classics and French masterpieces, to the simpler melodies in English text, all of which made a strong appeal to the audience.

Mr. Clark is an artist in the highest meaning of the word, and nothing gives greater proof of his musicianship than the simplicity with which he interprets the songs of simple character—those which appeal to the sentiment or humor of his audience. His voice is resonant and full, with a wondrous beauty of quality and clarity of tone—big, without force, and a pianissimo perfect in tonal purity and freedom. So great is his mastery of vocal technique that his voice is but an instrument upon which he can play at will, and, naturally, the result of such an equipment, combined with broad musicianship and temperament, is a finished and satisfactory interpretation of any composition he may essay.—The Rockford Register-Gazette, January 22, 1915. (Advertisement.)

Sheehan and His Russian Friend.

Murray Sheehan, the musical manager, returned only recently from a lengthy stay in Munich, Germany. He reports the musical activities of the Bavarian artistic center to be still very largely in evidence, the opera to be

safety. The accompanying photograph, sent just as he was leaving with his regiment, was received recently by Mr. Sheehan after long delay.

A New Publisher.

[London Musical Standard, January 9, 1915.]

Otto H. Kling, who for some years has been head of the firm of Breitkopf & Härtel, in London, has resigned from that position, and has bought the old established business of I. & W. Chester, of Brighton. He has opened a London branch at 54 Great Marlborough street (Breitkopf & Härtel's address), and has secured the British Empire agency of the important Russian firms of Jurgensen (Petrograd) and Belaieff (Moscow). He also has taken over Messrs. Breitkopf & Härtel's orchestral library. Mr. Kling, who is well known in musical circles, has played a more important part in the development of British music than the general public are aware of. He is a Swiss (from Geneva) and his wife is a Belgian lady.

Besides the sale of music, Messrs. Chester are interesting themselves in new music. The first volume of 'The Chester Music Library' is now issued and consists of Fourteen Russian Folksongs, selected and translated by Rosa Newmarch. Other albums of Russian music designed to fulfill a popular need, will follow under the same editorship. The enterprise of the firm will not, however, be restricted to Slavonic and other Continental publications; British music also will receive its due attention. A particular feature of the new branch will be an extensive lending library, containing not only a very large stock of orchestral and chamber music, but also all other publications of importance, both British and foreign.

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going right on, though with reduced fees to the singers, and the concert world to show only a partial curtailment. Bender, the big basso of the Munich Opera, leaves his sentry duty before one of the barracks every once in a while, in order to sing. Frau Bosetti, the leading soprano, is engaged every day on a sewing machine in one of the corridors of the royal palace, and Maud Fay, of San Francisco, Cal., prima donna of the Opera, has taken a course in Red Cross work and is now a regular nurse in the American Hospital for the Wounded, in Munich.

Mr. Sheehan had some difficulty in getting away from Germany, as at one time the police mistook him for a Russian spy. This mistake arose from the fact that Mr. Sheehan had been seen frequently in earnest conversation with the young Russian pianist, Victor Anissimoff, who had planned coming to America for his first tour this winter. Mr. Anissimoff had to flee Germany when the war broke out, and returned to Odessa to join his regiment, of which he is now an officer. Fortunately, Mr. Sheehan had his American passport with him, and could convince the police officials of his nationality. He went to Holland on the same train with Mrs. H. H. A. Beach and other well known Americans.

Nothing has been heard from Mr. Anissimoff since he left for the front, and grave apprehensions are felt for his

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Important Season for Tina Lerner.

Early in the fall, Tina Lerner, the Russian pianist, went to the Pacific Coast, where she played a long series of engagements, including appearances in San Francisco and Los Angeles, and cities in that vicinity. In San Francisco alone, she played no less than three orchestral appearances in addition to a recital that was characterized by the critics as one of the most important musical events of the entire season. Returning East, Miss Lerner continued to be heard under important auspices, one of the most recent of her successes being in St. Louis, where she gave a joint recital with Marie Caslova, violinist. On January 18 she played in Oklahoma City, filling an engagement originally scheduled for Josef Lhevinne; while a number of other Lhevinne dates, including an appearance with the Minneapolis Symphony Orchestra, have been transferred to her since it was learned that Lhevinne was unable to come to America this season. Among other Lerner dates booked for the near future are Greenburg, Pa., on February 4; Kansas City on February 9; Akron, Ohio, February 10, and Boston, Mass., February 13. In all likelihood the pianist will return to America next season.

Boston Lauds Mrs. King-Clark.

Mrs. Frank King-Clark made her first Boston appearance at the Toy Theatre, on Sunday afternoon, January 24, and one of the favorable press comments she received follows:

It was evident that in Mrs. King-Clark there had come a vocalist of uncommon equipment and of highly commendable musical taste.

The voice, of which one might have felt but a small part of the resources had been heard, is a mezzo-soprano, warm, emotional, flexible, of a wide compass, well equalized throughout. There is a certain temptation to consider it at greater length analytically than is suitable to the needs of a newspaper, for the quality to an unusual degree is that of a fine violin.

Those shrewd and well informed persons who rejoice to hear a soprano sing with a tone as pale as glass through the medium, should

studiously avoid Mme. King-Clark, for her middle and lower voice shades into a richness for which some in their eagerness have made bold to call her a contralto. Moreover there is much of praise in the quiet, masterly manner with which she controls the breath.

As an interpreter Mme. King-Clark has been well schooled. There was an airy grace in "My Lovely Celia," and a pretty sentiment in Ward Stephens' "The Rose's Cup," an encore. Gretschani-now's admirable . . . another hearing will be awaited with interest.—Boston Globe, January 25, 1915. (Advertisement.)

Mt. Holyoke Alumnae Recital.

A very delightful song recital was given at Mount Holyoke College, last evening, in Mary Lyon Chapel, by two alumnae, Hazel Huntley, '05, contralto, and Belle Gottschalk, '08, soprano. Harry H. Kellogg, organist of the First Congregational Church, Springfield, was their accompanist. Both of these singers have received great praise from famous critics on both sides of the water. They were welcomed proudly and enthusiastically last night by a large



BELLE GOTTSCHALK WITH WM. C. HAMMOND AND JULIA DICKINSON.

Heads of the Music Department of Mt. Holyoke College, taken in front of the Music Building at the time of Miss Gottschalk's recent recital there.

audience, who found great pleasure in the return to Mount Holyoke of two of her daughters. The program was as follows:

- | | |
|---|------------------------|
| Fussreise | Wolf |
| Und willst du deinen Liebsten sterben sehen | Wolf |
| Wie viele Zeit verlor ich | Wolf |
| Der Freund | Wolf |
| Miss Huntley. | |
| Aria from Louise | Charpentier |
| Mandoline | Debussy |
| Botschaft | Brahms |
| Du bist die Ruh | Schubert |
| Heimliche Aufforderung | Strauss |
| Miss Gottschalk. | |
| Les roses d'hiver | Fontenailles |
| A des oiseaux | Hûe |
| Amour, viens aider—Samson et Dalila | Saint-Saëns |
| Miss Huntley. | |
| Bird aria—Pagliacci | Leoncavallo |
| The Dove—Tuscan folk-song | Arr. by Kurt Schindler |
| The Danza | Chadwick |
| Flower Rain | Schneider |
| Miss Gottschalk. | |
| Goodmorrow | Pette |
| Longing (manuscript) | Carl Beecher |
| Salutation of the Dawn | Stevenson |
| Miss Huntley. | |

—The Springfield Daily Republican, January 9, 1915. (Advertisement.)

Griffith Pupils En Tour.

Yeatman Griffith, the vocal teacher who recently transferred his activities from London to New York, is the teacher of Nora Jansen, a Dutch soprano, who has recently been singing in The Hague.

Another of his pupils is Lydia Griffith, of Dallas, Tex., who is giving song recitals in that State.

Florence Macbeth, the young prima donna, who is also a pupil of Mr. Griffith, is concertizing in the West.

Henriette Bach Plays for Thursday Club.

Henriette Bach, the young violinist, was the soloist at the Thursday Club musicale held January 28 at the home of Margaret Lawrence, 55 East Seventy-fifth street, New York.

Miss Bach's playing was much appreciated. Mrs. John MacArthur is the president of the Thursday Club.

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Edwin Evans, baritone, Phila. highest paid church
May Jennings, formerly Church of Divine Paternity, N. Y.
Edward Strong, tenor 14 years, 5th Ave. Pres. Church, N. Y.
Eleanor Cochran, soprano, Danzig Opera, Germany
Helen Summers, contralto, Cassel Opera, Germany
Olive Ulrich, soprano, Hammerstein Opera Company
Wm. Bonner, tenor, Rutgers Pres. Church, N. Y.

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THE MANAGERS' FORUM.

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Power of the Forum.

The splendid work which the MUSICAL COURIER has accomplished in its columns devoted to managerial matters is already bearing fruit.

Mr. Haage, of Reading, whose suit against the Reading Printing Company was thoroughly discussed in these columns some time ago, sends us clippings from the Reading Herald in which the MUSICAL COURIER article was reprinted verbatim with the following headlines:

MUSICAL WORLD'S NOTICE.

May Open Way to Compel Fairer Criticism of the Musical Artist—Want "Absent Treatment" Abolished, Etc.

The MUSICAL COURIER's article on this important managerial issue was undoubtedly read by the critic whose "unique" method caused the \$10,000 suit against the publishers of his paper.

The "poison teeth" have not been entirely removed as yet, but that the gentleman will not prove as dangerous to his paper as he has been heretofore is evident from the tame snaps he has taken at his last victims, the Trio de Lutece.

The glib literary trickster allows himself most unusual privileges when he dons his critical cap. What he does not know about music he evidently aims to make up for in humor.

Let "humor" serve as the cloak and excuse for his pranks when he decides to change the names of the artists on the program so that his criticism may resemble Katzenjammer Kid columns as closely as possible:

"Sabatore" Stefano
and
Carlos "Salzed."

are specimens of his noble handiwork.

The Method.

In diagnosing the musical ailments of the harpist Mr. Critic comes to the wise conclusion that "he proved he had some more just like them in his system by coming right back at his hearers with an encore."

Let the kind reader be mistaken in the noble intention of this critical gentleman, it should be known that he truly had nothing against the musical ability of the harpist whom he rechristened in his jovial mood.

Not so with the "fluting gentleman," Mr. Barrere. Here he whips out his esthetic convictions and hints to the patient public of Reading that the "Fluting Gentleman" ought to cut his whiskers before entering the sanctum of the Reading Opera House. Not that whiskers can stop an artist from charming his audience but the effort of it!

Pray listen to Mr. Critic infused with an overdose of esthetics:

"The fluting gentleman, Mr. Barrere, managed to extract a degree of harmony from his instrument despite copious whiskers, etc."

In dwelling on the whiskers he very wisely evades the issue at stake—musical criticism.

Almost as good a subterfuge as that to which a young orchestra leader with an ill technic resorted to at one of the Jewish weddings where among other things he was called upon to play "The Poet and Peasant" overture. All went well until he came to the fatal passages that he never could get. On this occasion Mr. Fiddler made up his mind not to get caught. So when he came to the impossible passages, he commenced to chase the flock of children who were grouped about him.

"Go away from here! Don't stand around! Don't you see that I can't draw my bow if you crowd me! etc."

He kept on lecturing this innocent flock until the rest of the orchestra sailed over the dangerous point, then greatly eased he played on, and finished up in grand style.

Little wonder that the intelligent citizens of Reading stand back of Professor Haage in his plucky fight for justice. After all, artists and great musical organizations such as Professor Haage has brought to Reading for many years past constituted a great part of the educational and cultural influence of that large and prosperous city. Such being the case one would expect at least an intelligent account of these important events. That adjective could hardly be used in commenting on the work of the scribe who was sent out on this particular "job." His vocabulary bristles with objections against the mere suggestion of intelligence in performing his duty by the artists and public. Behold a convincing example:

"Mr. Keefer's cello work embraced a very classy (!) repertoire, etc."

"Perhaps the audience blamed him for having to fidget around nearly an hour (according to his own liberal fig-

ures' only forty minutes late) until the curtain finally rose, etc."

Enough of this, let the curtain drop till the court shall weigh the matter on the scales of justice. Be that as it may, one thing is certain, Reading cannot expect her visiting artists to give them their best when for their greatest efforts they are doomed to such peculiar "write ups" as the Reading Printing Company does out to them.

Comedia Finita Est.

The inevitable happened with the management of the Chicago Tiffin musicales. From a managerial standpoint the case is of the utmost interest. Not that it is the first one of its kind. Oh, no—there is an abundance of precedents, especially this season, for, after all, concert management is like every other kind of business enterprise, full of blessed chances for success and failure.

This particular season there is an unusually heavy crop of failures. Most of these cases bear strikingly similar symptoms. Take them one after the other and you will find that their trouble was brewing long before this crucial season. The local as well as New York managers who have come to the end of their game in a more or less spectacular manner have all been "ill," some "very ill," a fact known to all who are in close touch with events.

Such being the case it seems like a blessing that times like we are experiencing at present do come, and accomplish the countrywide housecleaning which will eventually clear the paths of debris and leave them clean for those legitimate workers who are called upon to establish for the managerial profession the necessary prestige and respect.

In every other legitimate business enterprise the person who makes a practice of floating "bad checks" is soon exposed in the respective trade journals or at least receives his death blow at Dun's or Bradstreet's.

In the concert business they do things somewhat differently. Here we find that Artist No. 1, No. 2, No. 3, etc., who might have been imposed upon in this modern manner rarely seeks justice. Whether this be a shortcoming of their business representative, or due to their own lax methods, is a private matter. As a rule these things come to daylight only when several artists or fellow managers meet, and "talk shop." Then a conversation something like this takes place:

"What do you think of Mr. ——— in ———burg?" asks victim No. 1.

Victim No. 2 fidgets uneasily and with a sickly smile answers with a second question: "Why, what did he do to you?"

The mutual questions are answered in a very expressive exchange of facial expressions and glances.

Misery not only likes, but also discovers company. The last refrain of this simple avenue is . . . "and you, too?"

The chances are you'll not hear about Mr. ——— of ———burg, or Mr. ———, of Oatville, till victim No. 3 tells his or her sad tale to those who formerly sang the refrain in duet.

The Managers' Protective and Co-operative Association does nothing—for reason of its nonexistence. The artists do less. There is but one redeeming ray of hope. All good as well as bad things must come to an end. So it happens that when your unreliable local manager finds that his bait has lost its charm, he dies a natural death and ends a career which should have been shortened by sane co-operation to the blessing of the entire profession.

One by one they'll go, for they must go. Barnum said so, and Barnum spoke from experience. Those who form the imposing chorus of dupes have but one satisfaction in hearing of the passing of these blacksheep of the profession, and that is . . . "Never Again." NEMO.

January 27, 1915.

Songs by Mrs. H. H. A. Beach.

G. Schirmer, New York, has recently published six new songs by Mrs. H. H. A. Beach that cannot but add to esteem in which this composer's name is held, not only in America, but in England and Germany.

Four of them are child songs: "The Candy Lion," "A Thanksgiving Fable," "Dolladine," and "Prayer of a Tired Child." They are all that child songs should be; simple, ingenuous, melodious, and innocently humorous.

In the other two, "Separation," and "The Lotos Isles," the heart and head of the experienced composer who has lived through days of shadow and of sunshine, are well in evidence. There is also an entire absence of the conventional harmonies of the ballad in these songs. It is plain that the composer has heard with profit the new works of the present century and has incorporated not a few modern effects in her recent songs without in the

least disturbing the natural melodic flow and the genial manner which have so long been associated with the music of Mrs. H. H. A. Beach.

Paul Draper's Third Lieder Recital.

Continued interest in Paul Draper's series of three lieder recitals was manifested by the good sized audience in attendance at the concluding group, given by the tenor at the Little Theatre, New York, Thursday afternoon, January 28. The program was then devoted to Bach-Moussorgski and Schumann lieder, in which Mr. Draper exhibited the same fine taste and artistic qualities, also exceptional ability as interpreter of the lieder as on the previous Schubert and Brahms' afternoons.

To give three such demanding programs with so finished an art as Mr. Draper has done in this series, entirely from memory and with striking ease of manner, without a single break, is indeed an achievement to be envied by much older singers than this young tenor. Mr. Draper's ability to delve directly into the heart of a song and communicate its purpose to his listeners continued to arouse admiration.

Bach was represented by "Frohe Hirten" (with flute obligato played by Roscoe Possell); "Todessehnsucht," "Bist du bei mir," "Weihnachtslied," "Ich will an den Himmel denken" (with oboe obligato played by F. d'Angelis); Moussorgski's "Lieder und Tänze des Todes" followed and the Schumann group concluded the program. These were: "Der Knabe mit dem Wunderhorn," "Ich Hab' in mich gesogen," "Abschied vom Walde," "Kommen und Scheiden," "Der Soldat" and "Die Beiden Grenadier."

Again through the medium of applause the audience expressed its admiration for the fine art of song as exemplified by Mr. Draper, and at the conclusion brought the tenor to the stage for two encores, which were entirely in accordance with the entire dignity of the program as would be expected from a tenor of Mr. Draper's good taste.

Walter H. Golde gave the tenor admirable support at the piano.

Success of Arthur Burton Pupil.

One of the most successful of Arthur Burton's (vocal teacher of Chicago) pupils is Derwent Whittlesey, who appeared recently with the Mendelssohn Club at Rockford, Ill. The following tributes attest his success:

Mr. Derwent Whittlesey was given a warm reception. His appearance was a sincere gratification to his Rockford friends. He is possessed of a fine voice, which is full of promise and which he is using in a manner which makes every song a delight. He is possessed of a voice which he enjoys using and is rapidly developing under the instruction of Arthur Burton. Mr. Whittlesey's voice is under excellent control and is of a pleasing quality, of breadth, and used effectively. So delighted was the audience that he was recalled three times.—Rockford Morning Star, January 20, 1915.

Mr. Derwent Whittlesey was warmly received in his group of songs, "After," by Elgar; "I Know a Hill," by Whelpley, and "Rollin' Down to Rio," by German, his many friends being gratified to note the growth and beauty of his voice. Mr. Whittlesey is studying with Arthur Burton and under his instruction is developing a splendid baritone voice of breadth and richness of quality.—Rockford Republic, January 20, 1915. (Advertisement.)

Mme. Wylie's Activities.

Louise Jansen Wylie is meeting with much success in her concert work this season. Cities which were fortunate enough to hear her two years ago are demanding her again this season. At Wichita, Kan., where she had appeared twice before, Mme. Wylie was the choice for the first concert of the Wichita Symphony Orchestra. At Lincoln, Neb., her recital at the home of Secretary of State William J. Bryan two years ago resulted in an appearance in song recital before the Lincoln Matinee Musical Club. Mme. Wylie has been heard twice in recitals in Omaha and in addition to a concert in that city in November, was the soloist for the January 5 concert of the Tuesday Morning Musical Club.

At the Ottawa, Kan., Conservatory of Music, at Wesleyan College, Salina, Kan., and many other points in the South and West she is filling reengagements this season.

Mme. Wylie will make her third Southern tour this season in February, beginning with a recital in Kansas City, Mo., and closing in Texas.

Friedberg in Demand.

Carl Friedberg is engaged as the principal soloist to appear with the Chopin Club in Providence, R. I., February 12. This will be the beginning of a short Friedberg tour through New England, and after that, this artist will start for another tour through the Middle West and go as far as St. Louis, that series being mostly return engagements. Friedberg has been reengaged in almost every town where he has appeared for the first time this season.

Grainger and Grieg.

At his first New York recital, on the afternoon of February 11 at Aeolian Hall, New York, Percy Grainger will play some quaint arrangements by Grieg of genuine Nor-



NINA GRIEG AND PERCY GRAINGER.

wegian peasant dances and folksongs, which have probably never yet been heard in this country. Grainger has made quite a specialty of these pieces and has been the first virtuoso to make them known and popular throughout Europe. These "Slaatter," as they are called, are some of the most original and daring examples of the Norwegian master's most iconoclastic harmonic style. It was after hearing Percy Grainger play these pieces that Grieg wrote to the continental European musical press:

"What is nationality? I wrote Norwegian peasant dances that none of my own countrymen could play, and here comes this young Australian and interprets them for the first time as they must be interpreted. Percy Grainger is a genius such as we Scandinavians must love."

It may interest our readers to know that Grainger was Grieg's last guest at his country home, "Troidhagen," outside of Bergen, and that the young Australian pianist and composer is the proud possessor of the watch and chain worn by the great Norwegian for the last fifteen years of his life.

Two of Percy Grainger's compositions, "Irish Tune from

County Derry" and "Shepherd's Hey," were used by Ossip Gabrilowitsch at his New York recital, January 26.

Herewith is printed the program for Mr. Grainger's Aeolian Hall recital:

Organ prelude and fugue in D major.....Bach-Busoni
Variations and fugue on a theme by Handel.....Brahms
Norwegian folksongs and peasant dances.....Grieg
Colonial song.....Percy Grainger
Mock Morris dance.....Percy Grainger
Posthumous study in A flat.....Chopin
Ondine.....Ravel
Triana.....Albeniz

Praise from the Front for Zoe Fulton.

Appended is a clipping from the American Tribune of Newark, Ohio, which speaks for itself:

Mrs. Jerome Ferguson informed the American Tribune of an interesting story of an episode of the present European war as told her by her sister, Zoe Fulton, formerly of this city, but now a resident of Pittsburgh, where she is prominent in musical circles.

Mrs. Ferguson said:

"One of the fighters in the trenches with the allied troops is Louis Pitre Verande, one of the most capable and prominent stage directors in grand opera. He served in the Opera Comique, Paris (he being a Frenchman), and also at Covent Garden, London, England, two of the most noted opera houses of all Europe. He was brought from the latter place to New York by Messrs. Aborn, with whose opera companies my sister has been singing for several years. Mr. Verande's new position was stage director of the Century Opera Company.

"When the war was imminent, Mr. Verande returned last June to France to take up arms against the common enemy.

"It was in Buffalo that my sister met Mr. Verande and sang under his direction in that city last spring.

"Mr. Verande's specific duties with the army is as interpreter. The following is a post card received by my sister:

"Front, N. W., December 9, 1914.

"MY DEAR MISS FULTON—No doubt you will be surprised to hear from your old stage manager in Buffalo, N. Y., and Pittsburgh, but you will remember that before finishing our engagement in the latter city I asked you to kindly give me your address. Today your name comes to my notice, and although I am on the firing lines since September and thanks to God and to all the prayers of my friends, of which you are one, and despite the awful destruction of life, I am safe and sound, mentally and physically, and I expect to remain so until the last curtain of this frightful opera . . . is rung down. . . .

"Permit me to present my very best wishes for a very merry Christmas and a happy and artistic New Year. You have a remarkable and very beautiful voice. A word from you may reach me in the trenches, where I am. . . .

"Signed, Par Militaire-Paris,

"LOUIS PITRE VERANDE,

"Soldier Interpreter, 14th Section, Armendières,

"G. B. D., 27th Inf. Division, 14th Army Corps."

Marion T. Marsh, Concert Harpist.

Marion T. Marsh, the young American concert harpist, is one of those artists who glory in the fact of having received her musical education exclusively in the United States. She was offered the position of harpist with the Century Opera Company, but owing to the number of concert engagements, she declined this flattering offer. Last season Miss Marsh was harpist for the orchestra of the Women's Philharmonic Society, New York. She is a member of the Salzedo Harp Ensemble, and was the harpist of St. Luke's Church, New York, during the season 1913-1914. Last summer the late Professor Hooper, of

the Brooklyn Institute, engaged her for a series of five concerts in New Hampshire. Miss Marsh's services are very much in demand. Her recent engagements were, November 10, 1914, at Memorial Hall, Brooklyn, in a concert given by the Tonkünstler Society; on November 21, she played at the Washington Irving High School, New York; on December 1, she appeared as one of the soloists at the concert of "Olde Tyme Music" given at the Baptist Temple, Brooklyn; on December 8, she gave a program for the Villa Maria Alumnæ in New York; December 10, she played for the Society of New York State Women at the Waldorf-Astoria, New York; December 15, she appeared at another Tonkünstler concert given at Assembly Hall, New York; December 16, found her in Windsor, Conn., as soloist for the Tempo Orchestra of that city; January 10, 1915, she played at St. James' Church, Brook-



MARION T. MARSH.

lyn; January 14, at the Arbuckle Institute, Brooklyn, and January 22, she was soloist for the University Club of Brooklyn.

"Die Ersten Menschen," a new two act opera by Rudi Stephans, will have its premiere shortly at the Frankfurt Opera.

SPALDING

Dates now being arranged for Season 1915-1916.
Several already booked. :: :: :: :: ::

Leaves for Coast next week. Appears with The
San Francisco Orchestra on February 5th and 7th
and gives several recitals. :: :: :: :: ::

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Vannini Dubuque School.

Mrs. F. H. Snyder, who is at the head of the Vannini School of Music, St. Paul, Minn., sends the following regarding the branch school in Dubuque, Iowa, which is under the personal direction of Marjorie Rose Ryan:

The Vannini branch school in Dubuque has many promising voices. The two who are most often heard in public are Rose Whitby, soprano, and Lucile Beckler, contralto. Miss Whitby assists Mrs. Ryan in teaching. Although just out of her teens, she has a voice of rare beauty, round and clear, with an easy range from low A to E flat above high C.

Miss Beckler's voice is a remarkable one. She is eighteen years of age, and though her voice has not ripened into maturity, it is very full and rich throughout the entire range from low G to high C. These girls are a splendid example of what the Vannini method can do when the student is willing to do her part of the work faithfully.

On Thursday, February 4, the Vannini School Trio, composed of the Misses Whitby, Lowry and Beckler, will sing at Westminster Church; on Friday, for the Red Cross benefit, and on Saturday, February 6, at the annual banquet of the Dubuque Women's Club.

Elsa Deming, lyric soprano, gave a program Thursday, January 28, for the Fine Arts Division of the Dubuque Women's Club. Miss Deming sang Strauss, Grieg, Hervey, Bemberg, and La Forge songs. Herr Kreiner, violinist, of Berlin, and Joseph Brinkman, boy pianist, played.

After Mrs. Ryan's return to America, following four years of 'voice work with Maestro Vannini, she found many, even among his old pupils, who were discussing and even teaching mechanical modes of breathing. She wrote Maestro Vannini for further enlightenment, the following letter being his reply:

My Dear Mrs. Ryan:

I write this letter to congratulate you with all my heart for the success obtained with your pupils. I am very, very proud of you and I wish to talk to you about the breathing.

No, my dear friend, there is no need of pushing out at the waist line. That mode, while it may temporarily give some results, is not logical or lasting, and will produce other ills. It is not the light, it is not the truth, and the human creature must seek always the truth and the light. The strained attention and importance which the student gives to the emission of sound, move her to make contractions, above all abdominal, which impede in a measure the natural functions of the diaphragm, and augment the contractions of the throat. To avoid this some teachers advise famous "pushing" out at the waist line, which is not a remedy, but a peril. It does not illumine the singer, but holds her in obscurity, entire and absolute. The singer often in the entire voice, sometimes in a certain part of it, doesn't relax at all. Here is the main fount of many evils. What is the cure?—Eccolo!—When the studies for the buona missione of the voice have been followed faithfully, and the phenomenon remains in one or more tones, it is necessary for the singer to will and to obtain entire abandon (always watchful, however, of the body), placing herself in a state of absolute calmness. This is the remedy. Simple and enlightened, in fact the only one. Any other so called remedy is not a remedy, because it draws the strained attention from one side only to place it on another, and the entire liberty which is necessary is not obtained. That which we ought to do is not to allow any obstacle to the wise and regular functions of nature. One must, I repeat, put oneself into a state of entire calmness, of entire serenity, in order not to stand in nature's way, in order to allow her to accomplish her perfect work. The rest comes of itself. I give you this light because I know you to be a person of intelligence more than common, and I have so much confidence in you that I do not wish any shadow shall obscure the light which I offer now, and which I offered during your studies with me. I remain, always,

Your devoted maestro and friend,

VINCENZO VANNINI.

Florence, February 23, 1913.

DePauw University Recital.

Greencastle, Ind., January 28, 1915.

The DePauw University School of Music gave last week another students' recital and Assembly Hall was crowded as is always the case at each and every regular students' recital. The program was one of the best heard since the beginning of the school year and great credit is due Dean R. G. McCutchan for the work of the students. One of the most enjoyed numbers was the rendition of Gounod's "Ave Maria," directed by Dean McCutchan and sung with telling effect by eighteen sopranos, who sang in unison the solo part, accompanied by six violins, organ and piano. The number proved such a success that Dean McCutchan will repeat it in Meharry Hall in the near future, either at chapel exercises or he will give it a place on some program.

Giuseppe Fabbri's Southern Tour.

Giuseppe Fabbri began his Southern tour in Fort Smith, Ark., on Monday evening, January 25. Later during the week he appeared in Enid, Okla.; Little Rock, Ark.; Alva, Okla.; Ponca City, Okla., and Belton, Tex. Mr. Fabbri's program consisted of the Beethoven sonata, op. 31, D minor; Brahms' intermezzo, op. 118, No. 6, and the same composer's scherzo, op. 4, and Chopin's three etudes, ballade and scherzo, op. 20, B minor. His last group consisted of the Debussy "Jardins sous la pluie" and Liszt's etude ("Remembrance") and "Marche de Rakoczy."

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Recital of Lily Strickland Compositions.

Tuesday afternoon, January 26, a large and enthusiastic audience attended a recital at Wanamaker Auditorium, New York, at which only works written by the young American composer, Lily Strickland were performed.

Miss Strickland had the assistance of the following artists: Frances Hosea, Nevada Van Der Veer, Reed Miller, Hugh Alan, Gordon Kahn and Alexander Russell, with the composer at the piano. Each participant distinguished him and herself by artistic rendition of the respective number.

This was the program: Prelude for organ (from opera "Joseph"), Mr. Russell; "Mother Hearst Thou Thy Son" (from "Joseph"), aria, Mr. Miller; barcarolle, Mr. Kahn; "Nippon no Kioto" (Japanese song cycle in MS.), Miss Van Der Veer; "My Love's a Bonnie Lass," "Chiquita," Mr. Alan; "Spring Rapture," "Because of You," Mrs. Hosea; "To Anthea," quartet: Frances Hosea, Nevada Van Der Veer, Reed Miller, Hugh Alan; "Lament of Pan," from "The Woods of Pan," Mr. Alan; "Twilight," Mr. Kahn; "A Pine Tree Stands Lonely" (dedicated to Nevada Van Der Veer), "Acushla Machree" (in MS.), Miss Van Der Veer; "Moon of My Desire," "Mammy's Prayer," "Bout Rabbits," Mr. Miller, "My Lassic," quartet; Frances Hosea, Nevada Van Der Veer, Hugh Alan, Reed Miller.

Miss Strickland's works have a certain charm, which not only endear them to the audience, but to the artists who perform them, as well. She possesses remarkable versatility, individuality and conception, which is evidenced by her compositions in the Negro, Scotch, Indian, Irish and Egyptian veins. The audience showed appreciation by bestowing liberal applause, and insisted on Miss Strickland's appearing time and again to bow her acknowledgment. It was a triumph for the young composer.

Phases of Florence Larrabee's Art.

While pursuing her studies in this country and abroad, Miss Larrabee has found opportunity for teaching and concertizing, and critical reviews of her appearances vindicate the judgment of those who urged her to follow a public career. Excerpts therefrom, which are appended here, are intended however only to show the impressions produced on her audiences by some phases of Miss Larrabee's art:

Made an immediate success.—Boston Advertiser.

Took her audience by storm.—Cumberland (Md.) Times.

Genius of a high order.—Petersburg (Va.) Daily Index.

The instrument sings under her limpid touch.—Richmond (Va.) News Leader.

Held her audience breathless.—Richmond (Va.) Times-Dispatch.

An exceptionally sure technic.—Abingdon (Va.) Virginian.

Winsome personality and grace of bearing.—Richmond (Va.) Journal.

Plays with pronounced depth of feeling.—Cumberland (Md.) Daily News.

Finished technic, caressing tone.—Charlotte (N. C.) Daily Observer.

Her tone and technic were a delight to piano lovers.—Washington (D. C.) Herald.

Causes one to forget it is not a man at the piano.—Frederick (Md.) Daily News.

Has fine temperamental qualities and intellectual grasp.—Greensboro (N. C.) Telegram.

Her temperament shows all the fire and enthusiasm of Southern genius.—Staunton (Va.) Dispatch. (Advertisement.)

Gertrude Auld's New York Recital.

Gertrude Auld, soprano, will give a recital in Aeolian Hall, New York, Monday afternoon, February 8. Her program will include songs in French and Italian, among the novelties being the "Air de la Reine de Shemakha," from Rimsky-Korsakoff's "Le Coq d'or," which is said will be sung for the first time in New York, and "Synnove's Song," by Kjerulf, which will be offered by request. Other interesting features will be Poldowski's "Effet de Neige" and Ravel's "La flute enchantée." Mme. Auld will be assisted by Kurt Schindler at the piano.

Myrna Sharlow with Mendelssohn Glee Club.

Myrna Sharlow, the young soprano of the Boston Opera Company, will be the soloist at the next concert of the Mendelssohn Glee Club, Louis Koemmenich, conductor, which takes place at Hotel Astor, New York, on Tuesday evening, February 2.

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Louisa Hopkins' Concert Demands.

Louisa Hopkins, pianist, intended, like many others, to give a series of concerts in Europe this season. These plans being interrupted, she is now in America, and is one of the first pupils of the brilliant teacher of modern piano technic, Rudolf Marie Breithaupt, to appear in this country. She was a member of his summer "colony" in 1909 and has studied with him for four seasons in Berlin and in the Harz.

When the third edition of Breithaupt's work, "The Natural Piano Technic" was published, he sent Miss Hopkins a copy with the following inscription: "To my intense, wild and passionate master-pupil, Louisa Hopkins, in old friendship, Rudolf M. Breithaupt, Charlottenburg, Easter, 1912." Breithaupt is a psychologist as well as a physiologist, a pupil of Wundt, and is much interested in classifying his students according to temperament.

Before going abroad to study with Breithaupt, Miss Hopkins played at many concerts in Philadelphia, whither



Photo by Elias Goldensky, Philadelphia, Pa.
LOUISA HOPKINS.

she went as a young pupil of Carl Baermann, of Boston. Two years ago she appeared in joint recital with Christine Miller, contralto, in a series of concerts at the Playhouse, in Washington, scoring a well deserved success.

This season she appeared with the Boston Symphony Orchestra at New Bedford, Mass., when the New Bedford Standard said that she "played with the precision of the artist, confident in her command of the difficult technic to meet the demands of the number. The warmth of her greeting must have been very pleasing to her." The New Bedford Mercury spoke of her "obviously alert musical sense, a splendidly developed technic, and the confidence so necessary to the concert performer."

Concerning this engagement there runs a little story of a surprise to Miss Hopkins. Charles A. Ellis, manager of the Boston Symphony Orchestra, wrote to Miss Hopkins while she was still abroad, offering her the engagement. In all the war excitement the letter quite naturally went astray. Receiving no reply to his communication, Mr. Ellis took it for granted that Miss Hopkins had accepted his proposition and accordingly advertised her as the soloist. Upon her return from Europe what was her surprise to find herself announced as the soloist with the Boston Symphony Orchestra.

Miss Hopkins also played as soloist with the New York Symphony Orchestra at a concert in Willow Grove, Philadelphia, when an audience of about eight thousand enthusiastically applauded her efforts.

In addition to appearances with these orchestras, she has been heard with the Philadelphia Orchestra as well as with other well known orchestral organizations, press notices of which will appear in these columns from time to time.

This artist is now in this country and is available for some concert engagements, her time being nearly all engaged. She is under the management of G. Dexter Richardson, of New York.

Oscar Seagle "A Lyric Genius."

He owes the profound impression he made wholly to the legitimate appeal of the best vocal method and the sincerest ideals, in two of the finest airs he could have chosen to demonstrate his points of excellence in his art. The sudden Mephistophelian sneers of sar-

donic laughter interpolated in the poignant Moussorgsky ballad were the achievement of a lyric genius.—Philadelphia Ledger.

Oscar Seagle, the soloist, charmed by the perfection of his art, a perfection which has placed him at the top of his profession.—Brooklyn Life.

He possesses a beautiful voice under absolute control, his French songs displaying to remarkable advantage the ability of the singer.—Reading (Pa.) Eagle. (Advertisement.)

New England Cities Endorse Spalding.

It seemed the perfection of vocalism, but Albert Spalding, the assisting artist, was an attraction equally great.

It has not been too much to call Albert Spalding the foremost young American violinist. He draws from his beautiful instrument a tone at once broad, rich, full and sweet, and in the complexities of violin technic he proved himself a master. He gave for encores the favorite "Humoresque" of Dvorak, which he played with insinuating charm, reproducing the romantic spirit in his interpretation rather than the dash and abandon with which the second movement is ordinarily given, and a fascinating waltz (for the last recall) which left a most agreeable impression on the hearers.—Portland Evening Express and Advertiser, January 26, 1915.

Mr. Spalding has the reputation of being the first American to win for himself a reputation abroad as an instrumentalist who deserves to rank high among the leaders. His whole life has been devoted to the development of his talent, for he began playing as a mere boy and devoted himself with persistence and assiduity to the long period of hard training that is essential in order to stand high in his profession. By this means he has made himself a conspicuous figure in his chosen field of musical effort.

His selections last night were excellent, their variety of theme as well as their ability to express the talent of the musician making them very enjoyable to lovers of the violin. Mr. Spalding played them all with marked sympathy and sincerity of feeling and expression and won the approval of his audience and established himself here as a violinist of high merit and attainment.—The Evening Tribune, Providence, R. I., January 27, 1915.

Mr. Spalding manifested his claim to consideration as the greatest American violinist in his first number, which gave ample opportunity for the display of his technic. His subsequent numbers were as admirably played, especially Cesar Franck's "Andantino Quietoso" and the later "Campanella."—The Providence Journal, January 27, 1915. (Advertisement.)

Another Florence Hinkle Triumph.

Florence Hinkle, that sterling artist, gave a recital at San Antonio, Texas, recently meeting with her customary success and adding to her long list of admirers, a goodly number of the Texans. The press of that city was emphatic in its praise and seemed to find mere words inadequate to voice its admiration of her work. These press opinions follow:

What was most pleasing of all to her audience was the fact that Miss Hinkle sang in such a simple, unaffected style. Her voice, despite all the training lavished upon it, still has that natural charm, that bird-like quality which is so rarely found and so easily lost. . . . She was compelled to respond to encores, the audience remaining seated and clamoring for more, even after the artist had left the stage at the conclusion of the last number.

Rarely has a vocalist been heard here whose enunciation approached so closely to perfection. In German, in French, in Italian and in English every syllable was distinct. Miss Hinkle, difficult

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as it is to believe, acquired her excellent education in the foreign languages in this country, being in every respect an American product.

Miss Hinkle's voice proved itself a superbly flexible, facile instrument, swinging with ease from the light, soft tones of a love song or a lullaby to intensely dramatic interpretations. Her high tones are of intense power and wonderful resonance, fairly seeming to lift her audience from their seats.—San Antonio (Texas) Light.

Florence Hinkle, who never appears without attesting the fact she is one of the foremost singers of America, went one step further last night. . . . It took the soprano only a few minutes to demonstrate she is to be measured by the side of any recital artist in the world. For sheer beauty of voice there perhaps is no one more satisfying, and for direct presentation devoid of affectation, simple and intelligent interpretation, she has achieved a high plane of excellence.

It is gratifying to point to Miss Hinkle as one who has done all her studying in this country, and yet her diction in the various languages at her command is superb. She has brought shading, color and moods under perfect control. . . .

"Sunset," by Russel, was replete in volume, dramatic and shaded in parts to a sweet lyric quality. . . . After her closing song of this section, which was "Sing to Me, Sing," by Homer, Miss Hinkle gave a well known and favorite song of Cadman, "In the Land of the Sky-Blue Water," with an interpretation entirely her own, which added new beauty to the piece.

Her group given in French was the most delightful of all, although the composers were not all French.—San Antonio (Texas) Express. (Advertisement.)

The Whys in Philadelphia.

T. Foster Why, bass, and Mme. Rost-Why, contralto, gave an interesting joint recital before a large and select audience of musical folk of Philadelphia at the Philomusian Club on Wednesday evening, January 18. Not since their appearance in oratorio late last season have Mr. and



MME. ROST-WHY.

Mrs. Why appeared in Philadelphia, but that they hold a permanent place in the esteem of local concert goers was evidenced by the warmth of their reception.

This was the program: "Waldfahrt," Franz, "Ein Friedhof," Franz, "Ach! die Qualen," Paderewski, "Erstes Begegnen," Grieg, "Rosenrot flammendes Feuer," Gretschaninow, Mme. Rost-Why; "Plaisir d'amour," Martini, "Sterne mit den goldnen Fueschen," Berwald, "Der Stuermische Morgen," Schubert, "Jaegers Abendlied," Schubert, "Die Blauen Fruhlingsaugen," Franz, T. Foster Why; Duets—"Look Down, Dear Eyes," Fisher, "It Was a Lover and His Lass," Walther; "I know a Lovely Garden," d'Harlot, "The Green Trees Whispered," Balfe, "Sea and Sky," Rubens, "Lullaby," Vannah, "My Soul is Like a Garden-Close," Woodman, Mme. Rost-Why; "Bendemeer's Stream," Gatty, "Bid Me to Live," Hatton, "My Love is Fair," A. Nevin, "As a Flower Turns to the Sun," Gere, "Song of Hybrias the Cretan," Elliott, T. Foster Why; Duet—"Short Cut," Trotere.

Of special interest was Mme. Rost-Why's singing of "My Soul is Like a Garden-Close," which was written for her by R. Huntington Woodman. The solo numbers of these artists were delightful and the exquisite tonal balance was well brought out in the duet numbers, winning for them continued applause.

Perley Dunn Aldrich was in charge of the program and deserves much credit for so splendid a concert as that given upon this occasion.

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Henry Parsons Heard at Little Theatre.

Among the several important concert attractions in New York on Tuesday afternoon, January 26, was the debut of the English tenor, Henry Parsons, at the Little Theatre.

Mr. Parsons must have felt stimulating delight at his greeting on this, his initial recital appearance in America, for the Little Theatre was "sold out" and the audience expressed its pleasure in the singer's program by no uncertain applause.

The tenor has been singing at the Teatro Rossini, Venice, and this may in a way have accounted for his evident preference for Italian songs on his program, one group opening and one closing the same. In these Mr. Parsons proved himself thoroughly at home.

The "Voce tra i campi" (De Leva) and the Tirindelli "Primavera" of the first group and "Voi Siete L'Alba" (De Leva) of the concluding one were interpreted by the singer with exceptional vocal charm and ingratiating style of delivery. But not alone these songs commend him to a permanent place among recitalists, whose singing always give pleasure to the discriminating, each of his remaining songs had a distinct bearing on the completeness of the entire program, and carried its own artistic message.

These were: "Se tu della mia morte," Scarlatti; "Star Vicino," Salvatore Rosa; "Amarilli," Cascini; "Notturmo," Cotogni; "Perchè?" Sgambati; "For di siepe," Sgambati; "Matinata," Leoncavallo; "Liebesbotschaft," Schubert; "Die Stadt," Schubert; "Im Kahne," Grieg, "Zueignung," Strauss; and the song cycle, "A Lover's Moods," C. A. Lidgey. Each was accompanied by excellent tonal quality, free and easy emission, consistent phrasing and breathing, good enunciation and fine musical conception.

Mr. Parsons' pleasing stage presence is also much in the favor of the recitalist.

Elmer Zoller at the piano was also making his debut on this occasion as accompanist. He proved to be a pianist of brilliant attainment and his support throughout was sympathetic and skillful.

Clarence Eddy Featured.

Clarence Eddy was the organist at the San Antonio, Tex., music festival at the recent performances of Handel's "Messiah" at the Empire Theatre. In a foreword printed in the program the following paragraph appeared:

"The more elaborate ensemble has been denied us in orchestral assistance, because of the refusal of any of the well known symphony orchestras to make a Southern tour this winter. But the association refuses to lose the work that has been done in choral preparation. The success of 'The Messiah' performance will be largely conditioned on the ability of the vocal parts to stand alone. Few choral bodies are given such an exacting task, but with Clarence Eddy, the celebrated organist, at the new organ of this theatre, and Harold Morris, pianist, full assurance is given that the ensemble will fulfill the liveliest expectations."

Mr. Eddy, previous to the overture to "The Messiah" played two compositions for the organ, the tenth organ concerto and the "Largo" from "Xerxes." Mr. Eddy was featured upon this occasion, the program containing two splendid photographs of him.

Mr. Eddy has been busy, playing in Austin, Tex., on January 5 and 6, January 7, in Dallas, at the Scottish Rite Cathedral, the concert being given for the benefit of the united charities. He was again heard January 8, at Terrell, Tex., and on January 11 at Sherman, Tex. His programs are extremely varied and speak well for this master organist's versatility.

Countrywoman Pays Miss Naimska Tribute.

Zofia Naimska, the Polish pianist and Leschetizky exponent, always has been the fortunate recipient of favorable criticism following her concert appearances. On Tuesday evening, January 19, Miss Naimska, Marie Rappold and Adamo Didur were the solo artists of a Galicia benefit concert in Carnegie Hall, New York. Miss Naimska's playing of two Chopin numbers, "Polonaise" and etudes, a prelude by Michalowski and one by Paderewski was as usual well received at this time. But among all of her numerous flattering tributes from people of high social and musical standing, Miss Naimska says that she cherishes particularly the personal expressions of her usually conservative countrywoman, Mme. Sembrich, who was present and who, at the close of the concert, repeatedly expressed great appreciation and enjoyment in Mme. Naimska's playing. The pianist is indeed one who should be heard more often in concert.

In February Miss Naimska will play two recitals, one a Polish program, at the Convent of the Sacred Heart, New York.

More Brooklyn Opera.

The San Carlo Opera Company will give a short season in Brooklyn, at the Majestic Theatre, beginning end of February.

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NEWARK PRESS SUPPORTS NEW MUSICAL ENTERPRISES.

Newark, N. J., has sprung into the limelight of late, principally through the large amount of publicity given the three day music festival which is to be held there in May. Newark is recognized as one of the greatest manufacturing centers of this country, and its tremendous growth along these lines has created world wide interest. With the announcement last September that Newark was to hold its first music festival in the spring of 1915, new enthusiasm was awakened among the musicians and music lovers of the city, and a movement was started to boost Newark; and to make that city equally prominent in musical affairs as it is commercially.

The plan originating at that time has gained wonderful progress and a dream of years is rapidly being realized. Articles referring to the Newark festival and the development of music there, are appearing constantly in newspapers and magazines throughout the entire country. The Newark press has not only offered to co-operate with the Festival Association there, but has shown time and time again its interest in the development of music by opening its columns to the musicians of the city. An example of the splendid support the Newark newspapers are giving local musical enterprises is shown in a page of the Newark Evening Star, issue of Wednesday, January 27, only a part of which is reproduced as follows:

TO GIVE NEWARK MUNICIPAL ORGAN.

Musicians' Club Inaugurates Plan to Present a \$25,000 Instrument to This City

At a recent meeting of the Newark Musicians' Club, which is composed of about sixty of the most prominent musicians of this city, the Oranges and surrounding communities, it was decided to give a public concert in Wallace Hall, on the evening of March 9, members of the club taking part in the program.

The proceeds of this concert are to be turned over to a committee of prominent citizens, and shall form the beginning of a fund to be raised for the building of a municipal organ in the auditorium of the Municipal Building which the city proposes to erect in commemoration of the 250th anniversary of Newark in 1916.

As yet the plans of the committee in charge of the anniversary celebration have not been announced, but it seems certain that a municipal building will be erected, and if so, it is to contain an auditorium. It is on the condition that the new building is equipped with a hall suitable for concerts that the Newark Musicians' Club will father this plan. If, for some reason, the proposed building should not be erected, the fund will be used in some other way for the benefit of the musicians and music lovers of Newark.

It is estimated that an organ suitable for such a building will cost at least \$25,000. The program committee which has the concert in charge hopes to realize from \$1,000 to \$1,500 from this concert, and with this sum as a nucleus, it is believed other musical societies and individual music lovers of the city will contribute during the year in an effort to make the fund a large one.

Several members of the Board of Trade and other men of prominence actively interested in the anniversary celebration, have expressed themselves as thoroughly in sympathy with the plan of the Musicians' Club.

With the erection of a municipal building, containing a concert hall and an organ, an effort is to be made to institute public concerts, free or at a nominal charge. This will not only give employment to a local organist, but will give many of the musicians of the city a chance to appear.

There are many cities which have a municipal organ and the concerts given have proven of inestimable value educationally as well as in an entertaining way. Newark is to have its first musical festival next May, which promises to be one of the greatest musical events of the kind in the country. An added attraction of this kind will be another big step in the right direction and will help to place Newark among the leading cities musically as well as commercially.

MUSIC FESTIVALS BENEFIT TO CITIES.

Organizer of Newark's May Festival Tells How Music Boosts Prosperity.

Thornton W. Allen, the organizer of the Newark Music Festival, which will take place May 4, 5 and 6, has an article in the January number of the American Musician on "What a Music Festival Means to a City," from which the following extracts have been culled:

"Of what benefit is a music festival to a city or to the citizens of a community? What are its advantages and who profits by such an undertaking?"

"The music festival in these modern times can mean much to a city, if managed properly, not only as a source of entertainment and education, but also as a business venture. Its disadvantages are few and its advantages many, and its effects in nearly every case have proven beneficial.

"When the music festival originated in the early days of the sixteenth century it was only the artistic side that attracted its supporters. Few persons, probably, ever dreamed of giving such an event a commercial value. As years have passed by, however, music has become recognized as more than an art—it has become a business. It is box office value that plays the most important role in the music business of today, and the commercial aspect has been given the precedence over the artistic point of view.

"In the giving of a festival there are six important bodies actively interested—the soloists, the chorus, the orchestra, the audience, the management and the city itself. The soloists, as a rule, are imported from other cities and towns, and are selected both for their ability and their reputation as a 'drawing card.' The amount paid these artists is usually enormous compared with their ability, yet tremendous prices are demanded simply for a name if that name is a drawing power.

"It is this large amount of money paid to out of town soloists or to an orchestra that forms the most disadvantageous part of the entire undertaking. Yet, when one thinks of the educational and entertaining side, it is seldom considered a loss. The privilege of hearing a noted artist is usually well worth the price paid, and when

several soloists can be grouped together in an event of this nature it is even more certain that the subscriber will be satisfied. Were it possible to choose local soloists for such a series of concerts the modern music festival would undoubtedly become a permanent fixture in every city. However, this is almost an impossibility, for the local artist is soon passe at home, even though covered with laurels in a neighboring community, and the concertgoer craves for someone new. Local talent, nevertheless, can be developed by means of such a series of concerts.

"It is not often done, but a splendid scheme recently tried with great success in Paterson, N. J., and a feature of the Newark, N. J., musical festival next May, is the selection by competition of a young local soloist. There are in every city many young musicians who are qualified for a splendid career, but through lack of means are either forced to struggle along, unable to seize the wonderful opportunities the musical world offers, or are obliged to abandon their musical education entirely. Such a plan offers to all a chance to become known, and possibly means the beginning of a new and brighter future for some talented and deserving artist.

"Not alone does the soloist derive benefits from a music festival. Week after week, and month after month, the members of the chorus rehearse their respective parts under the direction of a well paid and capable conductor. The training they receive under his baton is well worth many times the amount they pay. Each rehearsal is a music lesson and each season new music is studied. Chorus dues vary, but seldom do they exceed twenty-five cents a rehearsal. In Newark, Paterson and Jersey City, in the festival choruses, each member pays a weekly fee of ten cents, which amount pays the rental of the music and other incidental expenses. Outside of a chorus of this nature it would be impossible to secure such training for such little money; so that, after all, the value to the chorus member is considerable. Moreover, the beginner or the amateur, grouped together with the professional and experienced singer, receives the help (to use the phrase of C. Mortimer Wiske, director of the Newark and Paterson festivals) of his assistant conductors.

"But are the music dealer and the music publisher the only ones to prosper by such an enterprise? With the attraction of a gigantic chorus, a large orchestra, an able conductor and world renowned soloists, there are few surrounding cities and towns not represented in an audience assembled on such an occasion. As a means of conveyance, street cars, taxicabs, carriages and railroad trains all form an important part, and each brings in a revenue as a result of the concert. The restaurant owner, the café proprietor, the druggist and even the saloonkeeper commands his profit; and the department store, the haberdasher, the hatter, the milliner, the dressmaker, the tailor and the shoe man all find a larger record of sales at this time.

"Many cities have adopted a slogan of some kind purposing to act as a means of advertisement. Could a city receive much more notoriety of a praiseworthy nature than by means of a gigantic and successful affair of this kind? To be recognized as a centre, whether it be for some particular class of business or art, means much to a city. As examples, consider Birmingham, Leeds, Manchester, in England, and in this country Cincinnati, Worcester, Portland, Bangor,

Paterson, Trenton. There are numerous cities, the names of which are very familiar because of their music festivals. This is publicity every city can have and ought to have, not only from the commercial, but from the artistic standpoint.

"A scheme is now under way to establish in northern New Jersey a tri-city music festival which shall have no equal in this country. Next season Paterson, Newark and Jersey City are to be linked together, and by combining choruses are to offer nine concerts, three in each city, which promise to be without parallel anywhere. Judging from present conditions, the membership of the combined choral bodies will nearly reach the 3,000 mark. With this great choir of voices, a large orchestra of 100 members and world renowned soloists, is New Jersey to be omitted from the world's great music centres?"

MUSIC NOTES.

The Newark musical festival's local soloist will be selected at the chorus rehearsal at the Burnet Street School on the night of Sunday, February 3. There are thirty-four applicants. The chorus already numbers 1,000.

Ditsons Offer New Cantata.

A new Lenten cantata, "The Seven Last Words of Christ," the music of which was composed by A. Monestrel, was given an informal hearing in the piano warerooms of the Ditson Building, 8, 10 and 12 East Thirty-fourth street, New York, Thursday afternoon, January 28.

This newly published work is written with both English and Latin text and can be sung by either quartet or chorus of mixed voices to organ accompaniment.

A solo quartet made up of Louise MacMahon, soprano; Flora Hardie, alto; Albert Quesnel, tenor, and Carl Schlegel, bass, with the composer at the piano, gave an interesting presentation of both the soli and chorus parts of the work, which abounds in pleasing melody and effective harmony and is admirably suited to the text. This cantata should commend itself especially to organists and choir directors for the approaching Lenten season.

Well Populated.

At a performance of "Faust" in Cork, the actor who enacted the part of Mephistopheles was so stout that the trap door was too small to permit his descent to the infernal regions, and all of his body above the waist was still visible over the stage. One of the gallery gods, noticing his dilemma, exclaimed:

"Begorra, the place is full!"—Newark (N. J.) Star.



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THE MUSICAL COURIER EXTRA
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Press rumors say that the salaries of those Metropolitan Opera artists whose contracts expire this spring are to be reduced from 25 to 35 per cent. It is to be hoped that the reports are not based on truth. The Metropolitan is at present the only opera house in the world which has given its scheduled 1914-1915 season, maintained its customary staff and singers, and paid salaries as usual, and at its usual rates. As the war has nothing to do with this country, and the supply of singers is plentiful, there does not seem to be any need for a reduction of salaries. It sets a bad example for the musical and business worlds.

About \$5,000 has been collected toward a guarantee fund for the establishment of a suitable symphony orchestra in Buffalo, N. Y.

A novel scheme is that of Ossip Gabrilowitsch's fourth piano recital to take place at Aeolian Hall, Saturday afternoon, February 13. His program will consist of examples of sonatas from Mendelssohn to modern times. The composers represented are Beethoven, Schubert, Schumann, Chopin and Glazounow.

Knitting has been prohibited at the Philharmonic Society concerts, a very wise decision, as the custom annoyed the non-knitting listeners exceedingly. It has been estimated, by the way, that at the present time every soldier at war in Europe is provided with seventy-three pairs of socks, and those that arrive there from now on will be used in the building of breastworks.

The second of its Young People's Concerts will be given by the Philharmonic on Saturday afternoon, February 6, at Aeolian Hall. The "Oberon" overture by Weber, the "Farewell" symphony by Haydn and the "Sylvia" ballet suite of Delibes will be the orchestral numbers. In addition there will be a group of national dances by Dvorák, Moszkowski, Brahms, Johann Strauss and Victor Herbert. The numbers will be explained verbally to the juvenile part of the audience.

According to a wire received from the Chicago office of the MUSICAL COURIER, a gift of \$100,000 to establish a pension fund for members of the Chicago Orchestra was announced from the stage of Orchestra Hall, Chicago, last Saturday night, at the regular concert of the organization. The donor is Elizabeth Sprague Coolidge, daughter of the late A. A. Sprague. The benefaction will be known as the Albert Arnold Sprague Memorial Fund, and its investment is left to the discretion of the trustees of the Chicago Orchestral Association.

Chicago's new Kimball building, which is to be erected at Wabash and Jackson avenues, on the present site of the Kimball Hall building, is to be sixteen stories high, with an attic and three basements. Thoroughly modern and of fireproof construction with caisson foundation, and the plans including a large recital hall with a number of small rehearsal halls, this new Kimball structure will constitute one of the musical landmarks of our country and endure as a striking monument to the energy and success of one of America's wealthiest and most successful piano manufacturing firms.

From our New Orleans correspondent comes this: "Charles Fontaine, the French tenor, whose death was reported some time ago, is, according to a letter which I received from him on January 18, not only living, but enjoying good health. I am inclined to give credence to Mr. Fontaine's being alive, believing that he is in a pretty good position to know whether or not he shuffled off his mortal coil after having had a wounded arm amputated, as was the report. The tenor writes that he has not even been called to the front and that had it not been for the

war, he would have been singing in Chicago under the baton of Campanini. The baritone, Combes, who also was reported killed while serving as telegraph operator, now is said to be alive."

After Busoni's appearance with the New York Philharmonic Society on Sunday last at Carnegie Hall, the artists' room was crowded by an unusually representative group of musicians. Among those who greeted the master and who remained for a chat were Rafael Joseffy, Josef Hofmann, Harold Bauer, Mark Hambourg and many of our leading local pianists, deputations from the Italian colony, and from the "Bohemians," New York's well known musical club.

A new departure in daily newspaper musical journalism has been instituted by the Chicago Herald, which has engaged George Hamlin to edit and conduct a "Vocal Department" for the benefit of the readers of that paper. No man better fitted for the position than Mr. Hamlin could have been secured, as he is an acknowledged authority in the singing profession where for many years his successful concert and opera activities have ranked him exceedingly high. This wise move on the part of the Chicago Herald should bring about most beneficial results.

Adverse critical opinions of the music of "Mme. Sans-Gêne," as expressed in the newspapers, called forth a polite protest from Giulio Gatti-Casazza, who believes that Giordano has written a sincere and attractive score. The managing director of the Metropolitan complains also because some of the scribes failed to mention the warm applause and evident interest of the audience. The point is well taken. In the MUSICAL COURIER the omission was due to haste caused by press exigencies. Testimony is hereby given to the effect that "Mme. Sans-Gêne" evidently pleased the audience as a whole and the majority of hearers stayed until the last note of the opera.

A letter by Eugen d'Albert to a Vienna newspaper calls that paper to account for referring to him as "an English pianist." He writes: "I repudiate the title 'English pianist.' I am sorry to say that I studied for a while in that land of fog, but learned nothing during that time. Had I remained there longer I would have been ruined artistically. Therefore you have no right to call the English my teachers. I learned nothing from them, nor could any one else do so. I owe everything I know to my father, Hans Richter and Franz Liszt. It is my belief that the English system of instruction is deadly for any talent subjected to it. I did not begin to live until I left that horrible country. I live now only for the only real, glorious German art." The d'Albert utterances no doubt are heartfelt but nevertheless gratuitously offensive. This musical war correspondence is growing ridiculous.

The chairman of the program committee of the Congress of American Music to be held at Los Angeles as a part of the ninth biennial proceedings of the National Federation of Women's Clubs next June, sends word that the plans so far as they have been made, follow the announcement on page 22, issue of MUSICAL COURIER, January 13, rather than those announced in the issue of January 20. The latter announcement is taken from an earlier program scheme and was not intended as final. The official programs of every session of the Federation convention and the Congress meetings will be published in due season. Mrs. Jason Walker, chairman of the American Music section of the Federation, and Charles Wakefield Cadman, chairman of the Congress programs, are working in harmony, and it is expected that a wealth of material for the festive occasions will be provided.

"FIDELIO" REVIVED HERE.

Not very many years ago the tree was still standing in which Beethoven was said to have written "Fidelio." Why the composer should have chosen so uncomfortable a seat and so inconvenient a writing table is not clear. But the reverent pilgrims to Vienna found as much satisfaction in the shade of the "Fidelio" tree as Longfellow's village blacksmith enjoyed under his spreading chestnut tree. Who would doubt but that the opera had been created among those very branches! If the ink stains on the wall of Luther's house in Wittenberg were incontrovertible proof that the great reformer saw the devil and threw the inkstand at his horny head, was not the living tree an ocular and incontestible proof that Beethoven had composed "Fidelio" in it? One might as well doubt the existence of St. Patrick, whose two skulls—one as a boy and one as a man—were exhibited as unshakable testimony of the saint's superhuman excellence.

The real wonder is that Dame Rumor, that ubiquitous old lady with the multiplying eye and vivid imagination, had not seen Sonnleithner, the librettist, up the tree, where the wood had thoroughly entered into his soul, as Charles Lamb said about his desk.

The Fidelio story, as a story, is probably excellent. It certainly attracted Beethoven. But when J. Sonnleithner made a German libretto from the original French of J. N. Bouilly, he was the unintentional cause of one of the greatest tragedies. The tragedy is that Beethoven began his grand opera career with a failure which turned him from the stage in the height of his powers. If Beethoven had been furnished with a strong and absorbing drama worthy of his genius, what a magnificent opera might not the world now have! "Fidelio," as it stands, is like the composite image of which Nebuchadnezzar dreamed, that had a head of gold, breasts and arms of silver, belly and thighs of brass, legs of iron and feet of clay.

Beethoven wrought the head of gold and the silver torso. Even the enduring brass and trusty iron of the human story might have sufficed if the librettist had not made the feet of perishable clay; for an opera's success stands on the favor of the public, and the public long ago decided that the story of "Fidelio" was dull in an operatic form. But the work is given now and then for the glory of the gold and the splendor of the silver. Who but Beethoven could have made the entr'acte the climax of the opera? Yet such is always the result when the overture called "Leonora," No. 3, is played in the middle of the second act. This longest and greatest of all overtures, magnificent as it is in the concert room, has its most powerful emotional effect only in the theatre when it follows and crystallizes into jewels of sound all the drama of the preceding scenes.

This third "Leonora" overture, constructed entirely on themes from "Fidelio," is the world's unsurpassed and seemingly unsurpassable entr'acte, in which Beethoven turns his back upon the librettist's puppets and addresses himself directly to his hearers in that universal language of which he is the acknowledged poet laureate.

In this Olympian entr'acte, Beethoven shows Leonora's devotion to her persecuted husband, the trumpeted arrival of the avenger and the joy of the deliverance. The drama on the stage has then no other value than a miniature reproduction in concrete of the ideal and universal drama in the music.

Most novels and dramas end when the lovers are happily married or unhappily parted; for the world takes only a secondary interest in the love affairs of married persons. It is impossible, therefore, to feel as keenly the grief of the wife, Leonora, for

her imprisoned husband, Florestan, as it is to suffer with the passionate Juliet and the trusting Marguerite. Then, too, the unattractive male attire in which Leonora successfully disguises all her wifely charms makes Fidelio appear like a big boy whose voice has not yet changed. The love scene in the dungeon, when the emaciated and unrepresentable husband recognizes his trousered and buskinned wife, may be dramatically defensible, but it is none the less devoid of poetry. It can never take the place in the affection of the opera going public that the garden scene in "Faust" and the balcony scene in "Romeo and Juliet" hold. Young hearts intoxicated with new love, under the summer stars, amid the roses and the jasmine, make subject matter for successful operas. Even third rate composers cannot prevent such scenes from thrilling the world's entire operatic public. Scenes such as these have given long life to shallow music. Beethoven's mighty music can only occasionally revive the gloomy and monotonous melodrama which Sonnleithner gave to the composer as an opera text.

How keenly Beethoven must have felt the chagrin of having to withdraw and rewrite the opera after three performances. And after it was doctored and patched up it slept a long sleep of seven weary years before it again was staged. No wonder Beethoven turned from the theatre and wrote no more grand opera. Thus the dull book of "Fidelio" became a tragedy to the operatic world.

Of course, it cannot be denied that Beethoven was merciless in his treatment of the human voice. Few artists are equal to the task of singing this exacting music. But it is not unreasonable to believe that Beethoven would easily have learned to be more vocal had he continued to compose for the stage. Merely to make the singing parts a little simpler would be child's play to a composer of Beethoven's melodic wealth.

As music, pure and unalloyed, there is nothing to improve in "Fidelio." A modern orchestrator would have made a greater use of the horns and trumpets on account of their present chromatic possibilities.

In no other way could the music be changed for the better, except to add a little recitative in place of the distressing dialogue into which the opera relapses now and then. These spoken interruptions are as unpleasant after the singing and the orchestra as an oboe reed sounds when the player detaches the mouthpiece from the body of the instrument and makes an unprintable squawk. Better a page of recitativo secco than a line of ordinary talk in a grand opera.

At the "Fidelio" revival last Saturday, the hardest work was done by Margarete Matzenauer, who impersonated Fidelio and sang the exhausting music that Beethoven has spread over two entire octaves—most of it nearer the top than the bottom B. Merely to sing these notes in time and tune is a creditable feat. But Margarete Matzenauer did much more than that. She interpreted this music dramatically and with sympathy, and with that added richness of tone and smoothness of delivery which have invested her local performances of late.

Jacques Urlus sang well and with intelligence and sentiment the music of Florestan, and acted in a manner to interest and convince. Very satisfactory, too, was Carl Braun as the jailer, Rocco, whose voice seemed well suited to the music, though this fine artist has a wealth of low tones not needed for a part like that of Rocco. Otto Goritz had a difficult task in the trying airs and declamatory passages of Don Pizarro, governor of the prison. Much of his singing verged towards shouting and many of his tones were unduly raucous. It is true that

the heart of the governor was very hard and his hatred of Florestan bitter. Perhaps those reasons caused Otto Goritz to interpret the part vocally as well as histrionically with so little charm.

Arthur Middleton was a gentlemanly Minister of State, who sang his few phrases with the necessary dignity and weight.

Albert Reiss, as usual, looked, and acted, and sang the part assigned to him—that of Jacquino—with naturalness and intelligence.

Elizabeth Schumann was coquettish and attractive as Marzelline and sounded the music of the part much better than it is occasionally sung when "Fidelio" is revived for the sake of Leonora, the principal part.

Max Bloch and Robert Leonhardt, as two prisoners, completed the cast: Alfred Hertz conducted. The longest and loudest applause of the afternoon was for the orchestral performance of the "Leonora" overture, No. 3.

The scenery was worthy of the book—dark hued, gloomy, heavy and oppressive. A mighty prison wall made one act awe inspiring. Its massive masonry did not quail before trumpet blasts such as toppled over the walls of Jericho. The sartorial equipment of the company seemed to consist mostly of rags and tatters, chains and fetters. But those wretched convicts could sing delightfully, and their presence on the stage was welcome. Their tone was free if their wrists were not.

This chorus of convicts again demonstrated that remarkable peculiarity of opera dungeons—which is, that no matter how old the faces become, and how white the aged whiskers, the voices remain perennially young. In fact, only operatic prisons should be called Sing Sing; for where can one hear better chorus singing than those convicts furnished at the Metropolitan Opera House, New York, last Saturday afternoon, January 30?

The opera house was crowded to the doors, and all the available standing space was stood upon by a multitude of music lovers in honor of Beethoven.

A managerial combination of unusual interest has just been formed by the securing as general and active manager of Hugo Goerlitz, the well known English impresario, by L. M. Ruben's musical agency. Mr. Ruben, whose activity in the musical world goes back almost fifty years, bravely established the first musical bureau in this city, and for a long time represented and introduced a number of foreign and American celebrities to the public. For a period of fifteen years he was attached as business manager to the Metropolitan Opera Company during the regime of Abbey and Grau, and negotiated in Europe for leading stars. When Maurice Grau retired from the operatic field, fifteen years ago, Mr. Ruben went to Montreal, where he managed Windsor Hall and presented to the Montreal public a number of celebrated artists, as well as the entire Metropolitan Opera Company for a week's season, at His Majesty's Theatre in the Canadian metropolis.

Hugo Goerlitz is not a stranger in this country. In Europe he managed the tours of Paderewski, Kubelik and a number of other artists whom he later introduced to this country. He also took Elenora Duse on tour. Through his long connection with concert and operatic enterprises, he has had a wide and useful experience in Europe, Australia, New Zealand, India, China, Japan and in this country. He managed also the Australian tour of the Sheffield Choir. Prominent among the artists under the new management is Mme. Calve. Negotiations for leading artists in Europe as well as in this country now are pending.

The new managerial venture should have success, to judge by the past achievements of its projectors.

MUSICAL ACTIVITY IN GERMANY.

While the *MUSICAL COURIER* weekly Berlin letters of Arthur M. Abell have appeared with some degree of regularity in these columns since the beginning of the war, it was not possible to print reports of the current musical doings in other parts of Germany except from time to time. Mr. Abell has arranged a system of internal correspondence, however, and from the budgets his assistants send him he makes up an occasional general letter of all Germany's musical activities. His latest epitome of that kind, just received by the *MUSICAL COURIER*, is appended herewith:

Cologne.

The further the season progresses, the more active has the musical life of Cologne become. First in importance among the many concerts comes the series of Gürzenich symphony evenings, which has been reduced this winter to six. Hermann Abendroth, of Essen, has been engaged as the permanent successor to Fritz Steinbach, who retired last spring. The first of the Gürzenich concerts, which was led by Gustav Brecher, the leading conductor of the Cologne Opera, brought a program consisting of Beethoven's "Eroica" and Schubert's "Unfinished" symphonies, Schubert's military march, instrumentated by Brecher, the "Rakoczy" march in Berlioz's elaboration, and Wagner's "Kaisermarsch." The program contained further two small Bach choral numbers. Brecher, who on this occasion conducted the Gürzenich Orchestra for the first time, was accorded a hearty welcome.

The program of the second Gürzenich concert was dedicated to Beethoven and comprised the "Egmont" and "Leonora" overtures, the violin concerto (magnificently played by Carl Flesch) and the fifth symphony. The conductor was Hermann Abendroth, of Essen, whose success was such that it resulted in his permanent engagement.

Next in importance to the Gürzenich concerts come the weekly concerts of the Musikalische Gesellschaft, which have been given regularly and with great success. The Gürzenich Quartet also has been giving chamber music concerts, which were well attended. Among the works heard were the quartets by Schubert in A minor, Haydn in E flat, Brahms' E minor quintet, Beethoven's quartets in E flat and F, and the "Kreutzer" sonata, in which Brahms Elderling had the able assistance of Lazzaro Uzielli at the piano.

At the Cologne Opera the repertoire thus far has consisted chiefly of well known works. D'Albert's amiable one act opera, "Flauto Solo," has been revived with success, also Millöcker's "Feldprediger."

Bremen.

The Philharmonic Concerts under Ernst Wendel are perhaps better attended this winter than in times of peace, according to late reports. The Bremen public seems to be insatiable in hearing the works of the German classicists. Mozart, Beethoven, Schubert, Wagner and Brahms are the names most frequently found on the programs. A recent performance of Brahms' "German Requiem" was considered the climax of the Bremen season, thus far. Bremen, like Berlin, has its own Philharmonic Orchestra and Philharmonic Choir, although the principal soloists for the "Requiem" were recruited from Berlin.

Very successful have been the concerts of the Lehrer Gesang Verein. The program of their first evening consisted almost entirely of works of a patriotic character, which were received by the public with unmistakable tokens of approval. A great many members of the chorus have been called to arms, but substitutes were found, and the singing of the men was as impressive as ever. The new conductor, Joseph Thienel, introduced himself suc-

cessfully in this first concert. Bremen also has three other singing societies, which are also giving concerts this season.

Wiesbaden.

Three important musical societies are holding forth in Wiesbaden this winter—the Kurhaus Orchestra, the orchestra of the Royal Opera (which, besides playing at the opera, gives a series of symphony concerts) and the "Society of Artists and Art Friends" (Verein der Künstler und Kunstfreunde). The Kurhaus Orchestra has reduced the number of its concerts this season to six, all of which are conducted by Carl Schuricht, who is an excellent leader. The programs thus far have been chiefly classical. In the first concert Elly Ney, the famous pianist, was heard in Beethoven's E flat concerto, while the principal symphonic work was Brahms' E minor symphony. The program of the second concert consisted of compositions for organ by Bach, played by Straube, of Leipsic, and three interesting new compositions entitled "Herbststücke" by Schuricht; also of several vocal numbers, sung by Breitenfeld, of the Frankfurt Opera. The principal number of the third concert was Brahms' "Schicksalslied."

The symphony evenings of the Wiesbaden Royal Opera under Mannstaedt have been well attended. Brahms' first symphony, Bach's D major suite, Mendelssohn's "Reformation" symphony, and Richard Strauss' "Tod und Verklärung" were among the works performed. For a number of years Mannstaedt was conductor of the Berlin Philharmonic Orchestra, a place which was later held for five years by Dr. Ernst Kunwald.

The Society of Artists and Art Friends has given three successful concerts. This society makes a specialty of securing noted soloists from abroad, and in the first of these concerts they had the assistance of the Rosé Quartet, of Vienna. They played works by Haydn, Schubert and Beethoven at the first concert. The program of the second concert was given up entirely to sonatas for violin and piano—Schumann's D minor, Brahms' D minor and Beethoven's C minor—played by Franz von Vecsey and Ernst von Dohnányi. The third concert was a lieder recital by Paul Bender, of Munich, who performed songs by Löwe, Wolf, Brahms, and a number of novelties by Zülcher, Trunk, Kowaltzky and Mauke.

Dortmund.

The Dortmund Philharmonic Orchestra under Hüttner has been giving symphony concerts every Friday evening throughout the first half of the season and will continue to do so during the winter. Dortmund is a city of 315,000 inhabitants and is very active in a musical way. The genial Otto Neitzel, of Cologne, scored a great success as the soloist at one of these concerts, with his new "Capriccio" for piano and orchestra. Hüttner has been giving an interesting series of historical symphony performances for the purpose of affording the public a general survey of the symphony from its earliest beginnings up to the present day. Among the "modern" works performed were Goetz's F major symphony and Gernsheim's E flat, both practically forgotten, also Raff's beautiful, but much neglected symphony, "Im Walde." Various choral unions also have been heard in Dortmund. A concert by the Lehrer Gesang Verein (you will find an excellent Lehrer Gesang Verein in every German town), with a patriotic program, was conducted by Hermann Abendroth, of Essen.

Strassburg.

The musical life of Strassburg has suffered more than that of any other city, and for obvious reasons. Strassburg is very close to the scene of war, and

as it is one of the most important of the fortified towns in Germany, the military life there is unusually active. Moreover, it contains an immense number of hospitals for wounded soldiers, fifty-seven in all, and as these are filled up not only with German wounded, but also with large numbers of French soldiers, and as the Red Cross sisters and also the male attendants are recruited chiefly from the social strata which patronizes concerts there is naturally not much of a public left for concert attendance. And yet even Strassburg is not wholly dead musically. Many concerts have been given for the entertainment of the wounded soldiers, in which the Strassburg City Orchestra under Hans Pfitzner and excellent soloists have taken part. The programs of the Sunday afternoon concerts in particular have been of a superior order. Works by Beethoven, Weber, Wagner and Brahms have been performed. Strassburg, however, cannot be said to have this season a public musical life, such as is the case in other German cities of its rank.

Hannover.

The Hannover Opera, which is one of the principal operas in Germany, is giving nightly performances. Heinrich Hensel, whom you have heard at the Metropolitan, scored a big success recently in Hannover as Tannhäuser. Wilhelm Otto, of the Danzig Municipal Opera, also had a successful appearance as Walter Stoltzing in "Meistersinger."

The subscription concerts of the Hannover Royal Orchestra have been successful and fairly well attended. Carl Giller, the conductor, has been particularly successful with performances of Beethoven and Wagner. The famous Hannover Oratorio Society, known as the Hannover Musik-Akademie under Joseph Frischen, performed Brahms' "German Requiem" most impressively. The Bohemian String Quartet, Karl Klingler, Heinrich Grünfeld, Emmi Leisner, Jeannette Grumbacher were among the soloists heard in other concerts.

Breslau.

Breslau is situated similarly on the east as Strassburg is on the west of the German border. Breslau also is fortified and filled with military activities, and, as a matter of course, with hospitals. It is much more active musically this season, however, than its sister city on the western front. The Breslau Symphony Orchestra is giving a series of twelve concerts with soloists and classical programs. These concerts have been well attended so far. Further, Breslau has this winter as usual a series of six chamber music concerts given by the Wittenberg Quartet. Wittenberg lives in Berlin, but all his associates are members of the Breslau Orchestra. The programs are classical.

In America we do not realize the importance of Breslau as a music center, for one rarely reads of this town. It is a city of 552,000 inhabitants and the musical life, in times of peace, is quite remarkable, and, indeed, would be called extraordinary in a city of that size in any other country. There is an excellent Municipal Opera which gives performances every night in the week. Then there are three local symphony orchestras—the Breslau Orchestra Verein under Dr. Georg Dohrn, the Breslau Philharmonic Orchestra under Mundry, and an orchestra of which the members are all amateurs, called the Instrumental Verein Philharmonie (also under Mundry), which is an excellent body of musicians. In the programs of their concerts can be found all of the principal classical symphonies and also the modern. Breslau possesses further no less than twenty-two singing societies—seven mixed choirs, twelve male choruses and three female choruses, and what is more, all of these twenty-two organiza-

tions give public concerts. All the famous soloists are heard in Breslau, as the public of that city clamors for the best that is to be had. Richard Strauss is a great admirer of the Breslau Opera, and he once declared that he never heard his "Salome" so well performed as at that institution.

Düsseldorf.

In Düsseldorf as in all of the other German cities the public is anxious this season to hear chiefly the classics. The Düsseldorf Musik Verein is giving only six concerts instead of the usual number. The program of the first was dedicated to Mozart and Beethoven. Mozart's "Laudate Domine" and "Ave Verum Corpus" was sung by the Verein's chorus under Panzner most impressively. Then followed Beethoven's "Leonora" overture and the first symphony. The Municipal Orchestra is giving a series of concerts with the assistance of prominent soloists. Schnabel played Mozart's D minor concerto and Weber's "Konzertstück" at a recent concert. The orchestra has been playing also for the benefit of the various war funds.

Frankfurt.

The Frankfurt Opera is giving performances regularly as in times of peace. The new heroic tenor, Fanger, serves in the army, drilling recruits during the day at the neighboring garrison of Hanau, and singing with great success evenings on the Frankfurt stage in "Siegfried," "Tannhäuser" and other Wagnerian operas. He is a most versatile man. Fanger already has become the prime favorite of the Frankfurt public. Also concerts are being given and are well attended considering the times.

Weimar.

Peter Raabe with his cycle of Mozart operas is attracting much attention in the little Ilm-Athens this winter. His staging of the charming but quite forgotten "Bastien et Bastienne" was roundly applauded. His performances of the "Abduction from the Seraglio" and "Figaro" were also excellent. The symphony concerts of the Grand Ducal Orchestra under Raabe have enjoyed large patronage. There are only four of them this winter, two of which have already been given. Stratmann, of the Weimar Opera, was soloist of the first, and Willy Burmester of the second concert. Concerts have been given in Weimar also by the "Gesellschaft der Musikfreunde" and by the teachers of the local Grand Ducal School of Music.

Kattowitz.

A remarkable case is Kattowitz in Upper Silesia, which is situated almost on the Polish border. This little place, which numbers only 46,000 souls, possesses an excellent Municipal Orchestra (conducted by Gumpert), a conservatory and a first class mixed chorus, which gives oratorio performances that can be compared with those of any larger city. The little town has no less than eight concert halls, seating from 800 to 1,000 people. In times of peace the Kattowitz concerts are patronized by inhabitants of the surrounding country for many miles in every direction, and the Russians hitherto have been particularly zealous in attending these concerts. Kattowitz has heard the thunder of cannon often since this war began, but in spite of this the musical life of the town goes on. Various concerts have been given and were well attended.

Other Cities.

From Dresden, Munich, Leipzig, Chemnitz, Elberfeld, Hagen, Nuremberg, Lübeck, Coblenz come reports of musical seasons so active that it is difficult to realize that the world's greatest war is in progress only a few hundred miles away. Even in Metz the musical life is not wholly dead. On Beethoven's birthday a symphony concert was given there at which the "Egmont" overture and the "Eroica" symphony were played, also the "Tannhäuser" overture, and as a novelty Weingartner's

"Aus Ernster Zeit." Hans Spiess, of Leipzig, was heard in excerpts from the "Flying Dutchman" and "Meistersinger."

FLONZALEY QUARTET PLAYS REGER.

Aeolian Hall, New York, was filled to the doors on Monday evening, January 25, with a delighted audience, including several artists of international fame. The Flonzaley Quartet was the attraction, and it was evident from the close attention with which the performance was followed, and the unstinted applause which rewarded each movement, that the attracting powers of the famous Flonzaley four are in no sense on the wane.

Never have these justly renowned artists played with a more insinuating beauty of tone and a loftier conception of the dignity of their art; though it must be confessed that there were moments in the Reger quartet when the rhythmical ensemble was not flawless, however slight these imperfections were.

Max Reger's D minor quartet, op. 74, might easily have been a long drawn hour and a quarter of watchful waiting; but it was not. So varied were the emotional accents and nuances brought to the interpretation of this masterly score that it left only the impression of a magnificent tone poem on the mind. The first movement of this modern work might seem unreasonably harsh to a casual hearer who associates only pretty sounds and tripping rhythms with music. But if this movement could be heard by an audience wrought up to the necessary emotional pitch by the garden scene from "Tristan," for example, it would probably seem a natural and deeply expressive utterance thoroughly in keeping with the dramatic situation.

* Or as a tonal picture of the heart breaking meeting between Dante and Francesca of Rimini in the second circle of Hell, where the beautiful but guilty woman is forever driven before the wild and relentless winds in utter darkness, this music of Max Reger is not harsh or forced or delirious.

All that is necessary to enjoy this long quartet in D minor of this modern genius is the appropriate emotional mood.

As cabaret music to accompany oysters and to flow with soup, it may be voted dull and tedious. For a feast of reason and a flow of soul, however, there are very few quartets that are worthy to rank with this inspired and elevating masterpiece of Reger.

One of the few quartets that may be played with Reger's was the delightful D major work of Haydn, op. 76, which filled the second part of the program. Haydn, who was to the string quartet what Chopin afterwards was to the piano, has written of another world than that in which Max Reger moved. Haydn wrote of the age of Saturn, of which the old Latin poets sang, and which Kingsley has described:

When all the world is young, lad,
And all the trees are green;
And every goose a swan, lad,
And every lass a queen.

PUCCINI'S DENIAL.

Arthur Wolf, the secretary of the German Stage Association, has received the following interesting communication from Puccini:

"Milan, December 21, 1914.

"Mr. Arthur Wolf:

"DEAR SIR—Through my publisher, Ricordi, I have just learned that you have counted me among those who have taken a stand against Germany. I am pleased to inform you that I, on the contrary, have always avoided taking part in any protest against your country.

"Yours sincerely,

"GIACOMO PUCCINI."

VERY MODERN MUSIC.

Leo Ornstein gave the first of his four New York piano recitals at the Bandbox Theatre, on January 26. His program included works by Korngold, Ravel, Schönberg, Albeniz, Grondahl, Cyril Scott, Debussy and Ornstein. Mr. Ornstein advertises his recitals to be of modern and futurist music and the public naturally read into this statement the meaning "ultramodern" and not simply modern, for much that is modern is of such a character that it would be entirely out of place on a program with the works of the futurists. As an actual matter of fact, the only compositions on this program that are of the futurist character are those of Schönberg and of Ornstein himself. For the rest we are all familiar with Korngold, Ravel, Scott and Debussy, and neither Albeniz nor Grondahl are in advance of them in the matter of reaching out toward futurist possibilities and experimenting in the art of discord which seems to be the foundation of the futurist school.

The general impression left by this program was one simply of weariness; the program itself was too long and there was very little on it that was attractive. Among the best, Ornstein compositions must certainly be mentioned. The pianist played his "Improvisa," "Impressions of the Thames" and "Wild Men's Dance" and all three of them undoubtedly are unusual compositions. But to the taste of the present chronicler (and surely in these ultramodern fantasies there can be no criterion but one's own taste, for they entirely defy tradition) the most interesting and impressive works were the three piano pieces by Schönberg. Schönberg at least shows absolute method in his "madness." We may not find his work beautiful, according to traditional conceptions, but it is impressive because it is so entirely coherent. He appears to construct his discords by some well defined rule of his own, and to be able to use his colors with perfect freedom, which is not the case with all of the other composers on this program, for Korngold, Ravel, Albeniz and Grondahl (at least the works of these composers which were heard on this occasion) seemed to show uncertain acquaintance with the new harmonic color effects and complete inability to use these new harmonies with anything like fluency.

One needs a remarkable technic to be able to play such compositions as were heard, especially Ornstein's "Wild Men's Dance," which, as the London Musical Standard says, "must be a tremendous tax upon the powers of the executant."

WANTED: A NATIONAL ANTHEM.

In a recent issue of the New York Evening Post a well known authority on voice production, Susannah Macauley, finds fault with the unduly extended range of "The Star Spangled Banner," which, she says, "is an impossible song, except for the few, the range from B flat below middle C to F on the fifth line of the staff being entirely too great."

The MUSICAL COURIER has long been of the same opinion. Two years ago an editorial of two columns was devoted to the defects of "The Star Spangled Banner" as a national anthem. The editorial was illustrated with an example showing the ranges of the American national anthem and the British "God Save the King," side by side.

Susannah Macauley also points out that several of the most difficult words occur on some of the highest and most unsingable notes. Her suggestion is that a new tune be composed to the words. Here is a great chance for composers. The difficulty, of course, is not merely to compose the tune, but to get the nation to accept it. Needless to say, however, the tune has first to be written. The composer must trust to luck, or the stars, or fate, or a fortuitous combination of circumstances, to get his tune accepted.

OTILIE METZGER EXPLAINS.

The following lines are printed with pleasure by the MUSICAL COURIER:

Hamburg, December 30, 1914.

To the Musical Courier:

When I left your wonderful country last April after my very gratifying concert tour, I looked forward eagerly to my return this season, and I felt most happy over the many offers I received in the meantime and the many reengagements. I looked forward to this coming with double joy, as my husband also had an extensive tour mapped out, and I, who had told him so much of your beautiful America, was so happy to have him this time with me so that we could enjoy together our stay on the other side of the ocean. But "Man proposes and God disposes." I feel it my duty to give your managers who have so kindly engaged me this coming season an explanation why I cannot keep my contracts, and I would be greatly obliged to you, if you would print these lines in your valuable paper, which will surely put me right with all concerned in this matter.

Though Mr. Lattermann is not as yet called to fight for our country, one can never tell when this might happen, and I am sure that if we had not so many soldiers and if we would not have been so successful all around, this would have happened long ago, as he is a young, strong, able-bodied man. As we now are in this undecided state of affairs, I am sure every one will understand that I would not take the risk of leaving here. Then I think of our little girl and of the question if I will ever see my husband again if he has to go to the front. Every one will understand that the bands to my beloved ones and my Fatherland are stronger than the attractions of fame, success and money. When this terrible war will be over and everything goes its usual way, I will be only too happy to come again, if your managers and people have not forgotten me in the meantime.

In wishing you all a happy and prosperous New Year and thank you all from the bottom of my heart for past kindnesses, I hope you will accept this honest statement and that no manager will have any ill feeling against me for not holding to my contract. I beg to remain,

Yours respectfully,

OTILIE METZGER LATTERMANN.

GOOD WORK.

The University of Minnesota Extension Division is busy booking concerts throughout the State, and these concerts are replacing the cheap lyceum talent that once invaded the small towns. Graduates from the Music Department of the University are given the preference when artists are called for, and much success attends these artists and the plan altogether. The University handles this work in a business-like way. No profit is expected to be realized, but the courses of entertainments are supposed to be self supporting. In all cases this has been possible. The idea originated with the new president of the University, Dr. George Vincent, son of Dr. Vincent, the father of the Mother Chautauqua in Jamestown, N. Y. Among the artists handled, the Phillips-Kenney-Anderson Company has much time booked and everywhere meets with success. Jessie Phillips is a pianist who graduated from the University; Frances Kenney is a contralto pupil of Mrs. Frederick Snyder, of St. Paul (who has established the prosperous school for singing modeled after the teaching of Vannini), and Ruth Anderson, violinist, is a pupil of Cesar Thomson, of Brussels, and is the MUSICAL COURIER correspondent in Minneapolis.

SERATO SAILS.

Arrigo Serato, the great Italian violinist, who has just closed his first American concert tour, which took him as far as the Pacific Coast, left America on the steamship Potsdam for Italy last week. He will return here next season for a much longer tour, and his manager, Annie Friedberg, reports that she has already a number of reengagements in almost every town where he appeared this winter. Although Serato remained in this country only a little over two months, he established for himself a name and popularity on a par with the best liked artists who ever have visited America.

What was admired principally in the Serato art by our concert audiences is the combination represented by him of virtuoso temperament with classical solidity. He is a great violin master.

OPERATIC ARRIVALS.

Among the late arrivals from abroad is Alys Lorraine, soprano of the Paris Grand Opera. Mme. Lorraine made her debut in Paris as Elsa in "Lohengrin." She is an American, and is here only because of the war. Maria Gay and Zanatello

arrived on the Lusitania last week. They came from Spain.

CURRENT PHILHARMONIC PROGRAMS.

On Friday afternoon, February 5, a suite by Sigismund Stojowski will be played for the first time in America by the Philharmonic Society. An oboe concerto by Handel, Gluck's overture to "Iphigenia in Aulis" (with Wagner's ending), Strauss' "Death and Transfiguration" and Rimsky-Korsakoff's "Spanish Caprice" will comprise the other numbers on the program.

VARIATIONS

BY LEONARD LIEBLING

Where Was Giordano?

"Mme. Sans-Gêne" was produced at the Metropolitan Opera House last week, and some remarkable things were found in its music by our local daily newspaper reviewers: Mail.—There are set numbers quite in the manner of Puccini. One theme strongly suggests the card music in "Carmen" and another is taken directly from "Orfeo."

Times.—Some may detect a touch of old French popular song in Mme. Sans-Gêne's talk with Fouché.

Press.—One wonders, however, what induced Giordano to weave around the sad and amorous Neipperg of the second act, music distinctly Hungarian in character. And why does the composer intimate that Lefebvre, the Alsatian, had a special predilection for Iberian rhymes? The aria, "Ah, non guarni," enables Giordano to show that he has not quite overlooked the symphonies of Tchaikowsky. Needless to point out various reminiscences such as the unmistakable "quotation" from Debussy.

Globe.—Richard Strauss does croak now and then in the brasses.

Staats Zeitung.—Giordano must have thought of the merry, sprightly patter of Verdi's "Falstaff" music.

Evening Sun.—Giordano writes in a period and country that know well their "Parsifal" and "Boris Godunoff." He mixes the colors of Mozart with Moussorgsky, Gluck's "Orfeo" with Wagner's pity motif and flower girls. In the choral Viennese waltz he comes as close to comic opera as Ivan Caryl's "Duchess of Danzig," or "My Lady Luxury."

Letter Writing Made Easy.

In response to a missive containing a personal matter and winding up with a number of questions intended to be facetious, Reinald Werrenrath sends the attached expurgated reply?

... As to the rest of your letter:

1—a. How are you?

b. Where are you?

c. When?

2—What became of the vaudeville project?

3—a. How are the wife and

b. Kiddies?

4—When will you be available for a game of tennis at the Twenty-fifth Street Armory?

5—Is the season good?

6—Who is Sylvia?

1—a. Fair and warmer.

b. Everywhere.

c. All the time.

2—Blew up.

3—a. Fine.

b. Finer.

4—Gawdnose.

5—Has been rotten, but is good now.

6—Never heard of the woman.

Glück auf!

January 24, 1915.

WERRENRATH.

Yep.

Amadeus writes: "Seeing that 'The Twilight of the Gods' begins almost at the start of the 'Ring' cycle, is not Brünnhilde's nap in 'Walküre' and 'Siegfried' a real twilight sleep, about which we hear so much nowadays?"

Pen Fighters.

Of all piffing contributions to the current war literature, about the worst in literary quality and thematic cleverness is Barrie's one-act play, "Der Tag." Close behind it in impotence limp the war verses set to war songs, with which German music publishers are flooding their land. Several dozen of them reached this desk together with the published version of Barrie's "Der Tag" and just about filled our waste paper basket.

Muckraking the Orchestra.

For those desiring intimate knowledge of the orchestral family of instruments and their uses and advantages, here is some of Lawton Mackall's sober study from the New York Tribune of January 31:

"The principal instrument in music is the violin. This instrument is held fast under the performer's double chin and then tickled in the gut with a strand of horse hair until it cries out. Which cruel treatment reacts on its disposition, so that, as the little violin grows up into a cello, it becomes gloomy and morose; and when, after a life of nagging, it reaches old age as a crabbed double bass and is relegated to the back of the orchestra, it spends its resentment in querulous grumbling.

"The bass clarinet takes himself very seriously—and no wonder, for to him falls the unpleasant duty of announcing bad news, such as that the hero has just died, or that the act is only half over. . . .

"A blast from the horns, besides waking up the audience, always means something. For example, the martial sound of a trumpet heralds the approach of a conqueror or a scissors grinder. . . .

"The old-fashioned hunting horn, from which the modern orchestral horn is descended, was very simple indeed. . . . Yet the modern pretzelized horn is still adapted for hunting purposes. Take as large a horn as you can conveniently carry (a 42-centimetre tuba is preferable) and stand under a tree, with the muzzle pointing up at the bird you desire to hunt. Then play 'Silver Threads Among the Gold' for two hours and ten minutes, and the bird will fall lifeless into the horn."

A Timely Warning.

Clarence Lucas must have seen us imbibing a glass of malted milk, our favorite tippie, the other day, for he hands to this department, the following: "Beware of drunkenness, lest all good men beware of thee; where drunkenness reigns, there reason is an exile; virtue, a stranger; God, an enemy; blasphemy is wit, oaths are rhetoric, and secrets are proclamations.—From 'Enchiridion,' by Francis Quarles, published at London, 1658."

Morganatic Music.

Piano compositions for the left hand alone.

Titles That Tell.

A lady of imagination has taken the trouble to compile for "Variations" a list of the current New York plays and has arranged their titles artfully to constitute a progressive drama in themselves:

"The Only Girl"
"Tonight's the Night."
"Hello, Broadway."
"Midnight Frolic."
"Dancing Around."
"Ninety in the Shade."
"A Pair of Silk Stockings."
"The Goose Girl."
"Watch Your Step."
"Children of Earth."
"A Mix-Up."
"Sinners."
"Maternity."
"The Fallen Idol."
"Outcast."
"The Marriage of Kitty."
"The Law of the Land."
"Experience."
"Life."

Staging the Tenor.

Exceedingly amusing and instructive is the three act farce "Kammermusik" ("Chamber Music"), now in the current repertoire of the Irving Place Theatre. The story deals with a conceited tenor, his clever wife, and an amor-

ous Grand Duchess, and is handled in a screamingly funny spirit of burlesque. Richard Feist, the very temperamental singer, gives a representation which certain artists we have in mind ought to see for the sake of witnessing a life-like presentment of themselves.

Bel Canto Method.

G. Caruso is a piano teacher at 152 Lexington avenue.

Draw, or Draw?

From the New York Evening Sun of January 30, 1915: "Signor Caruso's cartoons in La Folgia are not as good as his singing, but they are pretty good cartoons. There are very few singers who can draw as well."

Out Upon Encores.

The following is an extract from the Wellington (New Zealand) Dominion, sent along by its writer, Marcus Plimmer, who believes with singers that encores are made in heaven. Besides, how could managers and the box office gauge a success if encores were disallowed:

"At some time in the veiled past Robert Parker, the doyen of our leaders of music, is said to have given full and free expression to his opinion regarding the encore, and with a steady persistence he has frowned upon the double portion, however anxious the artist concerned was to accede and the audience to receive. On Thursday, after Charles Clarkson's solo, 'Marching Along,' at the Lieder-tafel's concert, Mr. Parker, with a caustic humor altogether delightful, invigilated against that which is meat and drink to the artist—great or small. He said that the encore was a thing that ought to be abolished. In the first place it was greediness on the part of the audience, who paid for a certain amount of music as per program. What would the grocer say if you paid him eighteen pence for a pound of tea and then asked for another for nothing? Think, too, what the doctors or lawyers would say if encores were demanded of them.

"The effect encores had was a bad one. It increased the vanity of artists. (Laughter.) 'Twas so! And the more incompetent the artist the more he liked encores. A singer often asked him: 'What shall I sing for an encore?' To which question he invariably replied: 'What—I' (with good emphasis and an expression impossible to misinterpret). The encore was usually the effort of a noisy minority. A vast number of people who really appreciated the music were satisfied to remain silent. (Applause and laughter.)

"Mr. Parker omitted to reflect on the feelings of an artist whose efforts were consistently met with a stony silence from the audiences of his ideal, and the shattering effect such irresponsiveness would have on music generally."

Elevating Comic Opera.

In his musical score for the comic opera "Ninety in the Shade," Jerome D. Kern has based several of his solo and chorus numbers on native Filipino airs, as the action takes place in our far Pacific possession. It is a laudable attempt to create proper "atmosphere" in comic opera, and it should be added that Mr. Kern's experiment succeeded, especially as he chose pretty tunes and harmonized and orchestrated them most piquantly.

Gerhardt Recital, January 16.

Times. Her voice still seems not of the highest type of beauty.

Sun. Her best assets are the natural beauty of her voice, which is indeed quite exceptionable, and . . .

Times. In "Gretchen am Spinnrade" she sounded some of its profoundest depths of tragic intensity.

Globe. In the song of Gretchen at the spinning wheel Miss Gerhardt brought out the passion if not quite the feverish note of tragedy.

Bauer-Casals Concert, January 18.

Globe. The sonata of Brahms . . . one of the most gracious, one of the most thrilling of that master's compositions. Glorious in its splendor, in its tone of heroic chivalry, was the opening allegro, and to each following movement was as successfully given its special character, its special beauty.

Evening Post. Brahms, who has written such splendid specimens of chamber music, was, in this sonata, not only at the low-water mark of inspiration, but seemed to have temporarily lost the cunning of writing idiomatically for the violoncello, particularly in the gasping, bounding, first movement. The adagio has some broad melody, but it is shallow, and the other two movements are trivial and trashy.

Evening Post. Brahms seemed to have temporarily lost the cunning of writing idiomatically for the violoncello.

Times. Brahms' sonata . . . the violoncello is made to give forth a truly idiomatic utterance.

Horror of War.

From London Truth, January 6, 1915: "The weather was very stormy during the Christmas holidays at Sand-

ringham, but the King had several short days in the preserves, being accompanied by the members of the suite. Large bags of pheasants were obtained, as birds were swarming in the woods and covers, and large numbers of hares and rabbits were also killed. The party from York Cottage had also good sport in the salt marshes on the Wash, near Wolferton, and round the lake in Sandringham Park, as there were immense numbers of wild fowl, etc., shot."

Extremes Meet.

The Hotel de Gink, a hostelry for tramps, was opened in New York recently. A volunteer string quartet performed this music, chosen by some of the regular "guests" of the hotel:

Humoresque Dvorák
Death and the Maiden Schubert
C minor quartet, op. 18, No. 4 Beethoven
Kaiser Quartet Haydn
It is to be doubted whether most of our fashionable

private musicales are able to show a program like that selected by the hoboes of the Hotel de Gink.

Better Doctors Wanted.

Bad drama is as bad as typhoid, says Granville Barker. And symphonies by Elgar and Bruckner are as bad as the sleeping sickness.

Is She Wearing 'em Now?

"Geraldine Farrar, soprano of the Metropolitan Opera House, Melrose, Mass., has the distinction of being the birthplace of Miss Farrar, however, when still in her 'teens' she came to New York to study music, soon went to Europe and before she had left her 'teens' made her operatic debut at the Royal Opera in Berlin in 'Traviata' in 1901."—From the program of the first Biltmore Friday Morning Musicales.

Reverential.

In our attitude toward "Fidelio" we are as in our feeling toward Edam cheese—we respect it, but do not love it.

THE VOICE IN SINGING PHYSIOLOGICALLY CONSIDERED.

By Otto Torney Simon

The vocal bands or ligaments situated in the cartilaginous enclosure in the throat, known as the larynx, are the real vocal instruments. On these the breath plays, resulting in the primary vibration.

The forward projection of the larynx one may readily observe and touch.

The larynx in functioning during the vocal processes is not stationary or fixed. In singing it often rises in the ascending scale, and it also assumes higher or lower positions for different vowels. In the superficial tone its position is high in the throat, while in the tone of full sonority and color its position is a low one. In these slight fluctuations of movement, the breath follows and plays on the vocal bands in the larynx as a bow might be drawn over the strings of a violin that slightly sways to the moods of a temperamental artist.

The larynx, then, gives the necessary protection to a delicate mechanism on which depends the vowel production of our speech and also in an art superior and distinguished in its traditions and accomplishment—the art of singing.

The vowel is the spirit of song. It is as elusive and varied in its depth and richness of tone color as the soul of man is profound and unfathomable. It reflects also the lighter moods in infinite play and variety.

The vowel sound in speech and song is bound to earth by the consonant. No two greater factors in vocal art exist than the vowel, warm with pulsation and life, and the consonant, correct, articulate, distinct.

Singing depends largely on breath economy in expiration.

In proportion as we are "a miser and not a spend-thrift" with the breath in the production of tone, do we approximate the essential basic principle of singing.

The vital process of breath control in exit is the result of bodily muscular activity, the result of playing one set of muscles against another, of pressure against resistance. To this act alone is due the economy of the air passing over the vocal bands. We sing with the body and not with the throat, but through the throat. The first corollary to this statement is that we should tense and strengthen the muscles of the chest, back and abdomen by physical exercise in order to sing with volume and control of tone. Inversely, the act of singing will bring these muscles into greater activity.

It is an astonishing fact that through the action of breath controlled in exit by muscles of the body vibrant and tensed as the muscles of an athlete, these two breath bands, each but a little more than one-half inch in length, may be the medium of projected musical sound through immense space.

The laryngoscope shows two little bands of pearly whiteness stretched from the back toward the front of the larynx. These vocal bands are composed of elastic tissue and thinly covered with mucous membrane. In singing with a correct method the ligaments approximate, so that no breath in exit passes between them unvocalized. In the "breathy" tone this approximation is not sufficiently prompt and part of the air passes out wasted and unused. Such tones are feeble and lack penetration.

Occasionally in faulty production the breath bands are forcibly and spasmodically pressed together before the breath reaches them, resulting in a sudden and explosive initial sound. There are singers who constantly use this pernicious method which leads to the deterioration of the aesthetic tone and frequently to acute laryngitis.

In correct production the breath bands approximate at the exact moment the breath reaches them. There is neither waste of breath, nor is there spasmodic pressure of the ligaments in anticipation of the breath arrival.

Such correct adjustment is a delicate process and needs careful thought and practice.

One may think of these vocal bands in action as being shortened, lengthened, vibrating in their full length, vibrating from their inner edges, vibrating again from a portion of their inner edges, etc., all controlled by different sets of muscles in the larynx, each of which will have its particular function for a definite section of the voice.

These different sections of the voice are known in the singer's language as "registers."

In the production of slow, sustained singing in a given register, the action of the same set of muscles is used for all the tones of that register. In quick, flexible action of virtuosity from one part of the voice to another, the change and interplay of varied muscle action are immediate and facile. One may readily understand the long routine of the old Italian school of singing to bring this condition to perfection.

The elementary tone produced in the larynx by the vibration of these tiny vocal bands must necessarily be too inconsiderable to be the medium for artistic singing. The scale of emotions that such a series of tones might express would be but superficial ones. It is only as this simple, elementary, characterless sound is reinforced by the air resonating in the cavities of chest, throat, nose, mouth and sinuses that the tone of depth, color and power results.

A tone of sonority and beauty depends, then, for its reinforcement on resonating space. In the human voice this necessitates a chest of openness and depth, and a pharynx wide and spacious. Other conditions favorable to tonal resonance are the roof of the mouth well arched, and a free setting of the lower part of the face so that the chin may have easy action. An aquiline nose with a bridge highly placed is conducive to freedom of resonance in the tones of the upper register.

Obstructions in the resonance cavities are detrimental to normal tone.

Such possible hindrances in the nasal cavities are the swelling of the mucous membrane, the deviated septum, adenoids, etc.

In the throat, the tonsils may be enlarged, or the uvula, the extension of the soft palate, may be unduly elongated, creating local irritation by resting on the base of the tongue and weighting the soft palate so as to interfere with its normal movement in tone production.

In all of these instances a specialist should be consulted. Reasons may exist from the physician's or surgeon's diagnosis why certain conditions of growth or obstruction should or should not be corrected.

From the standpoint of the development of the voice as an instrument in singing there can be but one opinion: the channel must be freed and the obstruction removed.

Without this, the act of tone production will become more and more labored, the voice more obscured, until finally tonal beauty, especially in the upper registers, will entirely disappear.

Weingartner's "Cain and Abel" was given in Vienna recently.

ST. LOUIS CONCERTS.

St. Louis, Mo., January 27, 1915.

Hattie B. Gooding presented Elena Gerhardt, soprano, and Clarence Whitehill, basso, in a joint recital, Saturday night, January 23, at the Odeon. The concert was a delightful one throughout. The two artists were heartily welcomed by a brilliant audience and enthusiasm ran high. Volleys of applause followed Mme. Gerhardt's numbers, and she responded with the encores "Der Nussbaum," by Schubert; "Vergebliches Staendchen," by Brahms, and "Wiegenlied," by Brahms. Clarence Whitehill sang splendidly his part of the program. As encores several amusing negro songs were added, also an Irish ballad by Hughes that had to be repeated. Richard Epstein played the piano accompaniments with fine interpretation.

SCHUMANN-HEINK INDISPOSED.

Hattie B. Gooding has engaged Fritz Kreisler for a recital on February 9 in place of Mme. Schumann-Heink, who is ill. Miss Goodling offered the ticket-holders the privilege of attending either the joint recital of Whitehill and Gerhardt or Kreisler's recital.

SUNDAY "POP."

The twelfth popular concert of the St. Louis Symphony Orchestra was given last Sunday afternoon at the Odeon. Belle Tannenbaum, pianist, was the soloist. She played the Hungarian fantasy by Liszt. As an encore she gave "Espanlaub," by E. Sauer. Max Zach and his men played delightfully two first time numbers: suite, "In Arcady," by Nevin, and "Marche Ecossaise," by Debussy. The most pleasing composition was andante cantabile, op. 11, for strings, by Tschalkowsky. Other composers represented were Auber, Herbert, Damrosch, Andre, Strube and Liszt.

LICHTENSTEIN-STOESSSEL RECITAL.

The first of the series of sonata evenings was presented Thursday evening, January 21, at the Toy Theatre by Victor Lichtenstein, violinist, and Edna Stoessel, pianist, assisted by Mrs. Victor Lichtenstein, lieder singer. Mr. Lichtenstein and Miss Stoessel presented for the first time in St. Louis sonata in D, op. 12, No. 1, by Beethoven, and sonata in G, op. 13, by Rubinstein. This was Miss Stoessel's second appearance in St. Louis, she having just returned from Germany. She also accompanied Mrs. Lichtenstein in "Die Lorelei," by Liszt; "Am Meer," by Franz; "Wie Melodien zieht es mir," by Brahms, and "Der Gartner," by Hugo Wolf, displaying much ability as a musicianly accompanist.

TEMPLE ISRAEL MUSIC LECTURES.

The third of the series on "Music Appreciation from the Standpoint of the Amateur," under the auspices of Rabbi Leon Harrison, was given at Temple Israel, Monday morning. V. Lichtenstein lectured on "Counterpoint," explaining it thoroughly from the early ages to the present day. Mrs. David Kriegshaber illustrated at the piano.

MRS. CALE'S LECTURE-RECITAL.

The Music Appreciation Circle of St. Louis announces a lecture-recital—Stories of Modern Teaching Pieces—to be given by Mrs. Chas. Allan Cale (Rosalie Balmer Smith Cale) Thursday afternoon at Field & Lippmann's.

PUPILS' RECITALS.

Ottmar Moll's class recital was held at Henneman Hall last Saturday afternoon. An interesting and varied program was given.

The second of a series of piano recitals will be given by pupils of Mrs. Chas. Allan Cale, Friday afternoon at her studio, 5176 Julian avenue. The following pupils will participate in the program: Anna Brueggerhoff, of Seattle, Wash.; Mabel Smith and Alyce Swift, of Chicago; Corinne Ives, of Minneapolis, Minn.; Emerson Brown, Hobart Cale, Marie Brooker, Esther Richter and Gertrude Walther.

The advanced piano students of Birdie Ditzler gave a "MacDowell" recital at the Clifton Heights Studio, Monday evening, assisted by Rosa Bohm, vocalist.

NOTES.

Allan Bacon, pianist, assisted by Mrs. Allan Bacon, soprano, will give a recital at St. John's Episcopal Church, Thursday evening, February 4.

Next Friday evening an organ recital and concert will be given at the Lafayette Park Presbyterian Church by Walter D. Parker, organist, and the church choir, assisted by the Lafayette Park Choral Club of twenty-five voices. These recitals are free to the public for educational purposes.

The first session of the music study class of the Wednesday Club, which is under the direction of Mrs. Robert Atkinson, was held Tuesday afternoon. The general subject for the year is "The Development of Music," but yesterday afternoon's topic was "Ecclesiastical Music."

The Carl Mahlmann Orchestra will play at the Odeon, February 3, for the benefit of the European war sufferers.

Ida Misseldine, of Kirkwood, entertained with a musical tea Saturday afternoon in honor of Caroline Allen.

Fifty-five members of the St. Louis Young Men's Christian Association have organized an amateur orchestra and will give the first recital in March. Mr. Karl Schrickel is the conductor.

MAY BIRDIE DITZLER.

Story of "America."

In connection with the recent presentation of the original manuscript of "America" to the Harvard College library by the surviving children of the Rev. Dr. Samuel Francis Smith, author of the hymn, the following account by Dr. Smith of how he came to write it is revived:

"The hymn 'America' was the fruit of examining a number of music books and songs for German public schools, placed in my hands by Lowell Mason, Esq. Falling in with the tune in one of them, now called 'America,' and being pleased with its simple and easy movement, I glanced at the German words and, seeing that they were patriotic, instantly felt the impulse to write a patriotic hymn of my own to the same tune.

"Seizing a scrap of waste paper, I put upon it within half an hour, the verses substantially as they stand today. I did not propose to write a national hymn. I did not know that I had done so. The whole matter passed out of my mind.

"A few weeks afterward I sent to Mr. Mason some translations and other poems; this must have chanced to be among them. This occurred in February, 1832. To my surprise, I found later that he had incorporated it into a program for the celebration of July 4, 1832, in Park Street Church, Boston."—Newark, N. J., Star.

A Correction.

560 West End Avenue,
New York, January 21, 1915.

To the Musical Courier:

Being a native of Hungary, I read with special interest the chatty little article in the MUSICAL COURIER of January 20, by Helen Ware, about Goldmark and his suite. I found that the writer has made two mistakes which, for the sake of accuracy, I would like to correct. One is about the nationality of Popper, the cellist. He is no "countryman of Goldmark," having been born in Prague, Bohemia (not Hungary). The other mistake occurred in the Latin quotation: "Extra Hungaria non vita est." It should read: "Extra Hungaria non est vita." Slips of memory are liable to happen with anyone; however, the readers of the MUSICAL COURIER will undoubtedly welcome the correct information.

Very truly,

VICTOR KÜZDO.

Mrs. David's Teaching Time Filled.

Annie Louise David, the harpist, makes the announcement that she can accept no more pupils, as every available hour she can devote to teaching is now filled. One of her pupils who is meeting with unusual success is Anna Welch, a little miss fourteen years old, whose extraordinary ability has won high praise from Mary Jordan, Anna Case, Frederic Martin and David Bispham. Miss Welch will be heard in concert in New York next season.

Next week Mrs. David will play at the Montauk Club, in Brooklyn, on Monday evening, with the Apollo Club on Tuesday evening, and on Wednesday evening at the concert of the Men's Club of the Cathedral of St. John the Divine, New York.

Thuel Burnham's Appearances.

On Monday of this week Thuel Burnham arrived in New York after a most successful tour through the Southern States. Mr. Burnham scored heavily wherever he appeared. The press of various cities, including Birmingham, Ala., Houston, Tex., and San Antonio, Tex., united in proclaiming him an artist of the first rank, and spoke of his "sensitive, receptive temperament," "his well built program," and "his forceful interpretations." On Sunday, February 7, Mr. Burnham will play in Canton, Mass., and on Tuesday, February 9, he will appear in recital at Steinert Hall, Boston.

Kernochan's "Sleep of Summer" Performed.

Marshall Kernochan's newest opus, "The Sleep of Summer," with text by George Harris, Jr., a four part chorus for women's voices, was performed with success for the first time, Friday, January 29, by the Orange Musical Art Society, Arthur D. Woodruff, conductor. Both the composer and the poet were present, and witnessed a performance which gave them much satisfaction. A detailed re-

port of this concert and work will appear in the next issue of the MUSICAL COURIER.

GRAND OPERA IN MEMPHIS.

The San Carlo Grand Opera Company, under the management of Fortune Gallo, with their retinue of capable artists, treated Memphis theatregoers to a week of grand opera such as has never been before given in the city. Their repertoire for the week was as follows: "Aida," "Lucia," "Martha," "Cavalleria," "Pagliacci," "Rigoletto," "Faust," "Tales of Hoffmann" and "Carmen."

Among the artists who scored a hit were: Edvige Vaccari, coloratura soprano, whose rendition of the "Mad Scene" in "Lucia" was splendid; Ester Adaberto, who carried off the honors of "Aida" in the title role; Guiseppe Agostini, who sang the tenor roles in "Aida" and "Pagliacci"; Angelo Antola, baritone, whose singing of Rigoletto and the clown in "Pagliacci" were a delight to his Memphis admirers who have heard him for many seasons as he was here with the San Carlo last year; Salvatore Sciarretti, who sang the Duke in "Rigoletto"; Alessandro Modesti, as the King in "Aida," and last, but not least, Giuseppe Angelini, "the scoreless director," who was forced to respond to several curtain calls for his flawless direction of the capable orchestra.

The grand opera week in Memphis was a success. In addition to their regular program the San Carlo Company remained in Memphis Sunday, January 17, and gave what might be called a review of the important and best numbers from the most popular operas. This also was a success and elicited much applause.

That the music lovers of Memphis understand and appreciate grand opera more than most audiences in cities where there is no regular season of opera, is due to the untiring efforts of Charles D. Johnston, librarian of the Cossitt Library. For the past two years Mr. Johnston has been giving an opera talk every Saturday afternoon at the Cossitt Library, doing the music of the opera with a talking machine, explaining the action, and illustrating the scenes from the operas with stereopticon slides. This season Mr. Johnston has evolved a method of recording the English translation of the opera on slides, and as the music progresses on the talking machine the slides are changed so that the audiences have the English words before them as the numbers are sung.

Thus, Memphis has a "Mimic Metropolitan" of her own. The auditorium is the assembly room of the Cossitt Library. The stage settings the most gorgeous ever attempted; the repertoire of operas is almost unlimited; the artists are the most famous of every country; the conductor is Charles D. Johnston; the admission is free.

C. B. DE LA HUNT.

San Diego Symphony.

The San Diego Symphony Orchestra is giving twelve concerts this (its fifth) season. The program for the next concert comprises Beethoven's C minor symphony, Grieg's piano concerto, "Magic Flute" overture, and choral excerpts from "The Creation," sung by the San Diego Choral Union. B. Roscoe Schryock is the conductor of the San Diego Symphony Orchestra and has held that post for two years.

Elena Gerhardt Now in Middle West.

Elena Gerhardt, who is now filling a number of engagements in the Middle West, which take her as far as Denver, will not return to New York until just prior to her second song recital in Carnegie Hall, the date of which is Saturday afternoon, February 13. Miss Gerhardt will have the assistance of Richard Epstein, who will play the accompaniments.

Vaudeville in Railroad Trains Soon, Predicted by F. W. Woolworth.

[From the Newark, N. J., Star.]

New York, Dec. 30.—The railroad train of the future, as pictured by F. W. Woolworth, before the Traffic Club yesterday, has the following features:

Size of cars, 25 feet wide, 15 feet high and 100 feet long. Train consists of baggage car, men's club car, ladies' car, sleeping car, dining room and kitchen car and entertainment car.

In the entertainment car passengers will be amused with vaudeville, motion pictures, grand opera and other indoor sports.

Instead of berths, passengers will have rooms with bath, paying \$10 for accommodations now costing \$2.

Trains will run to Chicago by electricity on a straight track, without stops, in nine hours.

Through trains will stop at streets in this city to discharge passengers and also to receive them. There will be no terminal stations, as at present.

NEW YORK BREVITIES.

Manuscript Society Concert—Noble's "Gloria Domini" Performed—Winterbottom Organ Recital—American Academy Performance—Four Meyn Dates—Emma Thursby Musicales—Nichols in Oratorio—De Courcy Engagements—Louise Githens Trimble of the Mehan Studios—Henrietta Speke-Seeley Busy—Isa Macguire, a Successful Ziegler Pupil—Von Doenhoff Plays—Adela Bowne in Italy—Dickinson's Historical Organ Lecture-Recitals—Warford Pupil Sings—Notes.

The second concert, twenty-sixth season, of the Manuscript Society of New York, F. X. Arens, president, took place at the National Arts Club, January 28, when various instrumental and vocal works by Laura Sedgwick Collins, Charles Wakefield Cadman, Margaret Fownes Hamilton, and James P. Dunn were performed. Mme. Buckhout, soprano, has probably never sung better than in Miss Collins' "Sweet Summer, Goodbye." All of this lady's music is natural and refined in character.

Elizabeth Ehrgott, contralto, interested the audience in Cadman's Japanese song cycle, "Sayonara," in which Besie Riesberg played the violin obligato. The singer won hearty recognition from the audience for her beautiful voice and musical interpretations. Margaret Hamilton is only twelve years of age, but played a series of character pieces of her own composition in such style as to create a sensation. The titles of three of these charming compositions were "The Moon Shines Bright in Fairyland," "Sleeping Beauty," and "The Fairy Queen on a Beetle's Wing."

Tomijiro Asai, tenor, sang some traditional and original Japanese songs, explaining their import. Both his impromptu talk and pleasant singing were highly appreciated, as was also the explanation of his formal Japanese costume, which was gorgeous inside as to lining, etc., but plain black on the exterior.

James P. Dunn's six songs, sung by Henrietta Foster Westcott, soprano, require a singer possessing temperament, which he found in the person of Mrs. Westcott. Some of the songs were plainly in popular style, while others had Debussy effects. These were warmly applauded by quite the largest audience gathered at these concerts during recent years.

It was altogether a noteworthy affair. Following the program, audience, composers, and artists commingled for the varied refreshments, and it was midnight ere they departed.

NOBLE'S "GLORIA DOMINI."

Approximately a thousand people heard Noble's festival cantata, "Gloria Domini," at St. Paul's chapel, January 26, given for the fifth consecutive year at this historic edifice, by Edmund Jaques and his choir. This was the second time that it was performed with the composer at the organ. Seen afterward, he appeared very happy, as indeed is the continued state of this genial English musician and organist since his arrival in America, where he has been shown so much appreciation. Said he, "Mr. Jaques' choir certainly sings with vim. They know the difficult music well and sing as if it were a labor of love."

Earle Tuckerman, baritone, was the soloist. He sang his six solos with manly style and good voice. There were some splendid climaxes with high B flats and A's by the choir, and marked unity in everything which was sung.

WINTERBOTTOM ORGAN RECITAL.

January 27, a good sized, ever changing audience gathered at Trinity Church, 12:30 noon; to hear the eighth recital in a course of free organ recitals, given under the auspices of the American Guild of Organists. Robert J. Winterbottom was the organist on this occasion, playing classical and modern works. The combined speed and clearness in Bach's monumental fantasia and fugue in G minor was remarked by those who know and appreciate its difficulties. Handel's "Harmonious Blacksmith," for piano, makes quite an effective organ composition, and the same might be said of the last number of the program, the finale from "Etudes Symphoniques" by Schumann. Mr. Winterbottom played with enthusiasm and zest.

AMERICAN ACADEMY PERFORMANCE.

The American Academy of Dramatic Arts and Empire Theatre Dramatic School gave the second performance of the thirty-first year, January 28, at the Empire Theatre, when "Playgoers," a one act play, and "The Cure," a comedy in three acts, were performed. All the cast of the former play were good, Clemence Randolph being especially clever as the English maid. Others engaged in this play were: Kenneth Loane, Florence Norton, Etta Mans-

field, Adrienne Bonnell, Meta Gund, Anna Browning and Gustave Rothe.

"The Cure" brought honors to Jack Wessel, who as Arthur Pilgram was excellent; to Edmund d'Orsay as Dr. Krauthofer, and to John E. Wise as Professor Veidorhold. Frieda Roberts, Mabelle Davis and Roselle Cooley also did well, these six getting especial applause. Nearly all the cast portrayed people who were patients at Dr. Slevogt's sanatorium, who had or thought they had various ailments. The remainder of the cast included: Wallace Todd, Watson White, Kenneth Loane, Gustave Rothe, John E. Wise, Ralph Collier, Mary West, Clemence Randolph, Anna Browning, Zaina Curzon and Florence Norton.

FOUR MEYN ENGAGEMENTS.

January 24, Heinrich Meyn, the baritone, sang at a musicale given by Francesco Finochiara in his studio. Some duets with Mme. de Vere Sapio, selected from works by Henschel and Massenet, were much enjoyed. His solos were "Der Hidalgo," Schumann, and "Il Neige," Bemberg. Mr. Meyn was especially complimented for his French diction. January 31, he sang at a musicale given by Emma Juch-Wellman. With Mme. Wellman he sang duets by Stamford and Goring-Thomas, a group of French songs, and Lieder by Wolf and Grieg completed his part of the program.

March 11, Mr. Meyn appears at the Waldorf-Astoria as soloist for the National Opera Club of America, singing

1915-16

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some old German opera arias. March 20, he sings in a concert given by Maud Morgan, harpist, his solo number being "Men of Harlech," accompanied by an orchestra of harps. Mr. Meyn is also preparing some duets by Dvorák with Paul Reimers, the German tenor.

THURSDAY'S FOURTH MUSICAL.

Emma Thursby's fourth Friday afternoon musicale, January 22, at her residence-studio, 34 Gramercy Park, had as special guests for the afternoon Mrs. H. H. A. Beach, the Boston composer, and Clara Louise Kellogg-Strakosch. Mrs. Beach has recently returned from abroad, and it gave great pleasure to all present to have the opportunity to listen to some of her songs, accompanied by the composer. On the program were the following singers: Mrs. Homer E. Sawyer, Betty Drews Grubel, Josephine Bettinetti, Maud Santley, Clara S. Loring and Emma Roberts. Mrs. Beach's songs were as follows: "Out Over the Firth, I Look to Thee," "My Love Is Like a Lilac Fair," "My Star," "The Year's at the Spring" and "Ah, Love, But a Day."

Bertha Coolidge, of Boston, presided at the tea table. Among those present were: Mr. and Mrs. Carl Strakosch, Mr. and Mrs. Edward Grossman, Mr. and Mrs. Leonard Davis, Mrs. Warren Ranson, Ann Ivins, Maud Santley, Miss E. Martham, Helena von Sayn, Mr. McMear, Frank Benedict Cleland, Carrie L. Dunning, Mr. and Mrs. French Sheldon, Mrs. John Rowley Gillingham, Helen Charton Backus, Mrs. Henry Place, Miss Chauncey, Mrs. Ashley Sparks, Mrs. George F. Seward, Mrs. Paul Marsters Felmner, Mr. and Mrs. William Shillaber, Arthur S. Hyde, the

Misses Brown, Sarah Louise Kirby, Dr. and Mrs. Percy Goelschius, Mr. and Mrs. Homer Eugene Sawyer, Mrs. John H. Griesel, Mrs. Austin Day Brixey, Louise Watson Clarke, Mrs. Maurice Kaufman, Dr. and Mrs. Gilbert Gulick, Mrs. Robert J. Winterbottom, Alice Eversman, Mr. and Mrs. Julius Sommer, Mrs. Kennard Wedgewood and Mrs. James Maclean.

NICHOLS IN ORATORIO.

John W. Nichols, the tenor, well known in the recital field, is rapidly coming to the front in oratorio, filling engagements with the largest organizations in the country. His recent success with the Chicago Apollo Club in two "Messiah" performances at Christmastime, is to be followed by an engagement with the Chicago Mendelssohn Club in April.

FLORENCE DE COURCY'S ENGAGEMENTS.

Florence de Courcy, formerly of the Boston Opera Company, was the artist at Alice Preston's musicale, Friday, January 22. Mme. de Courcy sang with great success Godard's "La Vivandiere," "Les Larmes," from "Werther," and "Plaisir d'Amour," beautifully arranged as a duet, with Miss Preston. Mme. de Courcy has been engaged as soloist for the Tuesday salon, given at Sherry's.

A MEHAN PUPIL IN LONDON.

Louise Githens Trimble, a pupil of Mr. and Mrs. John Dennis Mehan, made her debut with the D'Oyly Carte Company as Yum-Yum in "The Mikado," at Southampton, England, not long ago. The following notice is quoted from the Southern Daily Echo: "We were introduced to a new Yum-Yum in Louise Trimble, who made a flattering debut in the role. She is the possessor of a singularly sweet soprano voice, and seems destined to take rank with some of the best impersonators of this attractive part." Miss Trimble has also sung the part of Josephine in "Pinafore," in which she made a great success, and has many excellent notices of both performances.

HENRIETTA SPEKE-SEELEY IS BUSY.

These are busy days for Henrietta Speke-Seeley. The twelfth night service of carols at the Church of the Advocate were sung by the St. Cecilia Choral Club, of which Mrs. Seeley is conductor. The solos in "The Messiah," which formed a part of the service, were sung by two pupils, Jennie Jackson-Hill and Audrey Launder, both members of the quartet of the Park Hill Reformed Church, Yonkers. Miss Launder was also soloist at the annual musicale of the Fortnightly, singing "O Don Fatale" and a group of songs, delighting her audience. Another Seeley pupil, Mrs. Ira Belle Squires, has been singing special Indian and Japanese programs at Richmond Hill and Jamaica, Long Island.

ZIEGLER PUPIL SINGS SUCCESSFULLY.

Isa Macguire, the young contralto, who has been singing in public for a year only, is having success everywhere. Several prominent musical celebrities have predicted that in time she will be a second Clara Butt, for with a voice so large and beautiful, combined with musicianship (she is also a very fine pianist) she shows every indication of making good the above statement. Miss Macguire was the contralto soloist at Dr. Wise's Free Synagogue, Carnegie Hall, January 17, a special engagement, and so fine was the impression made that she probably will be engaged to sing there for the rest of the year. She appeared at Public School No. 63, at the concert of January 15, singing to fifteen hundred people. January 22 she sang again for Dr. Wise, at Clinton Hall, where he was delivering a lecture. The rule was broken in regard to applauding sacred numbers, so great was the enthusiasm.

VON DOENHOFF IN BROOKLYN.

Albert von Doenhoff was the solo pianist at a piano and cello recital, January 24, given at the Hebrew Educational Society Building, Brooklyn. His solo numbers were by Chopin, Liszt and Rubinstein, in which he made a hit.

ADELA BOWNE IN ITALY.

The MUSICAL COURIER has received a picture postcard from Adela Bowne (Mrs. Henry Philip Kirby) dated Naples, Italy, January 11, 1915, showing the beautiful entrance, with palms and blooming flowers, to the Kirby villa in Capri. The message inscribed on the card is as follows: "Just a card from the glorious island of Capri, which fascinates and allures all who go there. This is the entrance to our home. Will write to you again from Naples. We return to the States last of February, Mr. Kirby being called back to the States. I am looking forward to being busy also through my manager, Mr. Foster. Before leaving Italy we visit Rome, then go to Sicily and Palermo. With all best wishes from Adela Bowne Kirby."

CLARENCE DICKINSON'S LECTURE-RECITALS.

Clarence Dickinson, director of music at the Union Theological Seminary, Claremont avenue and 120th street, announces five historical organ lecture-recitals in the chapel

of the seminary on successive Tuesday afternoons, beginning February 2, at 4 o'clock, distinguished artists assisting. The subjects of the various lectures with the dates are as follows: February 2, "Music Composed Under the Influence of the Latin Church"; February 9, "Music Composed Under the Influence of the Lutheran Church"; February 16, "The Bach Family"; February 23, "Transcriptions," and March 2, "The Development of Sacred Choral Music."

WARFORD PUPIL SINGS.

Carl Rupprecht, an artist-pupil of Claude Warford, was soloist at a concert given by the orchestra of the Women's Philharmonic Society, Amy Fay, president, January 28. He sang songs by Huhn, Kramer and Warford, making a special hit with a Japanese "Sword Song." Elizabeth Russell, violinist and concertmaster of the orchestra, also appeared as soloist, and Madeline H. Eddy conducted.

NOTES.

Compositions by Frank Howard Warner were sung at the third afternoon musicale of the Women's Philharmonic Society, January 23, by Reba Cornett Emory, soprano, and Frank Rogers Hunter, baritone. Clementine Tetedoux-Lusk is chairman of the committee, having these musicales in charge. February 27, John Prindle Scott, composer, and Florence Gwynne, pianist, will share the program.

The Ladies' Choral of the Arts Society, J. Christopher Marks, director, gave a reception in the Rose Room of the Hotel Astor, January 23, which was a very successful affair. Mrs. J. Christopher Marks is president and Harry Gilbert is accompanist for this new club. The guests of honor were Ethel Parks-Brownrigg, Elizabeth Schumann, Mary Helen Brown, Mme. Romei, Homer Bartlett and W. H. Humiston. The chorus numbers a hundred and twenty-five singers. Following the formal reception there was a dance.

Tomijiro Asai, tenor, sang sacred solos at the Park Avenue M. E. Church, January 24. A grand benefit concert is to be given at this church, February 10, under the direction of Christiaan Kriens, when Eugene Cowles, bass, will sing, and Victor Herbert will conduct three of his own compositions.

Harriet Ware's country house recently caught fire shortly after midnight and there was considerable loss, although the house was saved. Quoting Miss Ware: "It was a terrible experience, but we are thankful that it was no worse."

Some musical receptions scheduled for the immediate future are as follows: Mrs. Herman George Friedmann, Saturday, February 6, at the Hotel Calumet; Mrs. Edward C. Babcock, February 28, at Carnegie Hall; Jessamine Harrison-Irvine, February 7, at Carnegie Hall to meet Mr. and Mrs. Leopold Godowsky and the Misses Godowsky. On January 31, Mrs. Babcock gave a reception in honor of Alberto Jonas. Adele Laeis Baldwin was at home January 30, in Carnegie Hall.

Mary Warfel's Successes Become Numerous.

Mary S. Warfel, the young harpist, recently gave a recital at Lancaster, Pa., when she was assisted by John L. Warfel, violinist; John J. Joyce, Jr., basso-cantante, and Richard M. Stockton, at the piano. Miss Warfel presented a most ambitious program, her numbers being: "La Source," Hasselmans; ballade, op. 9, Pierné; "Marche Militaire," Alvars; "Butterflies," Tedeschi; "Spring Song," Gounod-Zamara; fantasia, op. 66, Saint-Saëns; berceuse, Hasselmans; "By the Fountain," Zabel.

She was also heard in duets with Mr. Warfel, these being "Souvenir de Posen," Wieniawski; "Minuet," Beethoven; "Liebeslied," Kreisler; "Liebesfreud," Kreisler; gavotte, Bohm; "Salut d'Amour," Oberthur; "Concert Etude," Spohr.

Her achievement was pronounced, her audience being most enthusiastic in its applause of her efforts. Nor were the Lancaster papers backward about expressing their appreciation of her work, as the following will attest:

Before an exceptionally large Iris Club audience . . . Mary S. Warfel, harpist, won a most enthusiastic ovation on Saturday afternoon. The program Miss Warfel gave was creditable to the world's greatest harpists. It was intelligently planned and artistically presented. Never has this talented soloist evidenced such rare ability. Her digital acrobatics were flawless and her power of concentration remarkable; yet, these attributes were scarcely in evidence, for she has an inexhaustive breadth of musicianship. In her skilled hands the harp is an animate thing.—Lancaster (Pa.) Intelligencer.

It was the greatest musical treat in years to listen to the art with which, in unbroken evenness, Miss Warfel's tone increased or diminished. The harp responded to her touch like magic. In the arpeggios, the harmonies, as well as scale passages, her work was superb. Her sound musicianship and artistic interpretation, together with the charm of her personality and appearance, was an un-failing delight to her appreciative audience.—Lancaster (Pa.) Daily Examiner.

In all justice, however, Miss Warfel, through the medium of her ability, so dominated the program presented that she made the efforts of her male co-stars merely contributory. As her solo offerings Miss Warfel selected from the libraries of Saint-Saëns, Hasselmans, Zabel, Pierné, Alvars, Gounod and Zamara, a prima facie evidence of versatility and a well-stayed confidence in her own power.

True artist that she is, she played without manuscript, her mental repertoire being truly amazing. Through the heavier passage of her

chosen selections she swept with the firm touch of a born mistress of tonal dignity, while the lighter strains, calling for an elusive touch and a subtlety of expression, proved the breadth of her technique and the depth of her musical artistry.

A student of the harp since childhood, Miss Warfel has attained wide eminence and today is recognized as one of the acknowledged women harpists of America. As a soloist as well as a member of the Salzedo Harp Ensemble she won many laurels last season in New York City. She has, further, appeared frequently as soloist of the Philharmonic chorus, of Baltimore, under Prof. Joseph Pache; in joint recital with Dr. J. Fred Wolfe, of Bach Festival fame; as well as Richard Seidel, of the Chicago Symphony Orchestra. The late Heinrich Schuecker, a beloved figure of the Boston Symphony Orchestra, declared her, when a pupil, "one of the few women harpists."—Lancaster (Pa.) Daily New Era. (Advertisement.)

PHILADELPHIA BREVITIES.

Philadelphia, Pa., January 28, 1915.

The performance of "Boris Godunoff" last Tuesday evening by the Metropolitan Opera Company was the most conspicuous event on this week's musical calendar. Well received on its first presentation here last year, this Mousorgsky work excited real enthusiasm on its rehearsing this week. The cast, excellent throughout, included: Adamo Didur, Raymonde Delaunois, Louise Cox, Maria Duchene, Margarete Ober, Angelo Bada, Vincenzo Reschiglian, Leco Rothier, Paul Althouse, Andrea de Segurora, Pietro Audisio, Marie Mattfeld and Albert Reiss.

On the following evening the Behrens Opera Club presented "The Magic Flute" at the Academy of Music. It is not too much to say that this performance was only made possible by the discovery of Viola Brodbeck for the difficult role of the Queen of Night. This young soprano, who

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Negotiations for the engagement of Eminent Artists for the Season 1915-1916 Now Pending.

is a pupil of Perley Dunn Aldrich, handled the part in excellent style. Her vocal equipment was entirely adequate, as she has proved at numerous other appearances in this city; and she was not altogether lacking in other qualities which grace the operatic stage. Among other members of the cast, Mae Farley and Donald Redding were most conspicuous.

Florence Peremolnick, violinist, and John Thompson, pianist, gave a recital in Witherspoon Hall on Wednesday evening. Mr. Thompson played the Chopin ballade in G minor and three numbers by Schumann, Rameau-Gowdowsky and Bartlett. Miss Peremolnick's principal offerings were the Handel sonata in A major and the Ernst concerto in F sharp minor.

S. Wesley Sears will present Gounod's "St. Cecilia" mass at St. James' Church, Twenty-second and Walnut streets, Sunday morning, February 7, at 11 o'clock.

Marie G. Loughney and Mrs. Frank B. Hamell have arranged a varied program for the regular concert of the Matinee Musical Club at the Roosevelt next Tuesday. Among the participants will be Isabel Ferris, Mrs. Charles S. Mills, Frederick Hahn, Eleanor Quinn, Mrs. Russell King Miller, Flora Cannon, Louise Sterrett, and Gladys Minton.

H. P. QUICKSALL.

Evan Williams' Transcontinental Tour.

Evan Williams, the Welsh tenor, announces his annual song recital in Aeolian Hall, New York, Sunday afternoon, February 21. Despite the twenty odd years which Mr. Williams has been singing in this country, until the present season he had not made a transcontinental tour. He was one of the first artists to appear on the Pacific Coast this year and his style of work and his programs made such an emphatic impression upon the Westerners, who rarely hear an artist sing an entire program in the English language as Mr. Williams does, that they flocked to his recitals with the result that he gave twenty-one concerts in place of the original fourteen for which he was engaged.

"Venezia," a new opera by Erich Anders, is to have its premiere soon at the Munich Opera.

Jan Sikesz's Pianism Wins.

Jan Sikesz, pianist, gave a recital in Aeolian Hall, New York, recently. Following this appearance he was given these laudatory testimonials as to his pianistic standing by the New York daily press:

Beethoven's "Moonlight" sonata opened the program, and was well played. The last movement, presto agitato, found full expression in Sikesz's interpretation.

Schumann's great fantasia, op. 17, followed. In this there could be no doubt that Sikesz is not only a pianist with a good technical equipment, but with enough temperament, in the best sense of the word, to speak its message with certainty. The throbbing first movement—of which Schumann himself said, "I do not know that I have ever written anything more impassioned"—was given with much fervor.

Two Rachmaninoff preludes, in B major and G minor, were given with dash and spirit, and a group of Brahms numbers, two intermezzi, a capriccio and the E flat major rhapsodie, showed the lighter side of Sikesz's art in a pleasing way.

Liszt's "Sonetto del Petrarco" and the sixth Hungarian rhapsody finished the printed program. Both this rhapsody and the tremendous Chopin polonaise, op. 53, in A flat, given as an encore, carried out the note sounded from the first number.—Press.

Jan Sikesz, a young pianist, was heard for the first time here, in Aeolian Hall, yesterday afternoon. His selections were of a strictly serious nature and he presented them with seriousness. He has a moderately well developed finger technique and displayed a good knowledge of tonal colorings.—Herald.

Jan Sikesz, a young pianist who was heard here several years ago, appeared again in a recital yesterday afternoon in Aeolian Hall. His program was both interesting and ambitious, opening with Beethoven's "Moonlight" sonata and Schumann's "Phantasia." His tone was warm, his touch delicate, his style incisive and full of dynamic contrasts. It was the playing of an able technician and a pianist of considerable natural feeling and spontaneity.—Tribune.

A recital of romantic piano pieces was presented by Jan Sikesz, the Dutch pianist, in Aeolian Hall yesterday afternoon. The audience was large and gave every evidence of its enjoyment of the musician's efforts.—American.

Jan Sikesz, a young Dutch pianist, who has not been heard here in several years, gave a recital yesterday afternoon in Aeolian Hall. His program comprised Beethoven's sonata known as the "Moonlight"; Schumann's Phantasia, op. 17; intermezzi in B flat minor and A, capriccio in B minor and rhapsody in E flat major by Brahms; Rachmaninoff's "Preludes," in G minor and B, and Liszt's "Sonetto del Petrarco" and Hungarian rhapsody No. 6.

Mr. Sikesz plays without affectation of any sort. The quality of tone he gets from the instrument is always good and his technical equipment is equal to the fairly exacting demands made by his program of yesterday.—Times.

He was at his best in the Schumann "Phantasia," op. 17, to which he gave just the right balance of poetic feeling and magnificent strength. His Brahms numbers were also well played, particularly the dainty capriccio in B minor.

Another climax was reached in the Rachmaninoff prelude in G minor, which led up to the final pair of Liszt compositions.—Evening Mail.

He made a good impression in the great fantasia of Schumann, and in four pieces by Brahms and two Rachmaninoff preludes he showed that he can play the works of those two masters as few young pianists can. He is sure to be heard here again.—The Globe.

Mr. Sikesz's playing commands respect. His tone is good, his expression varied, his understanding clear and his bearing void of affectation. His program included Beethoven's "Moonlight" sonata and compositions by Schumann, Brahms, Rachmaninoff and Liszt.—Evening World.

A piano recital by Jan Sikesz yesterday, in Aeolian Hall, showed him to be an artist large in technic and feeling. He made the audience warm to him, and enthusiasm was shown by applause. He gave the Beethoven "Moonlight" sonata with sympathy and played Schumann with breadth, taking the fantasia, op. 17, for his second number. The Brahms group included the intermezzi in B flat minor and A major, and the B minor capriccio and rhapsodie in E flat major. This last was marially played, and the big meanings of Brahms were ably brought out. Two preludes of Rachmaninoff, those in B major and G minor, were given with Russian virility and poetry, and the two Liszt numbers, "Sonetto del Petrarco" and "Rhapsodie Hongroise," No. 6, were interpreted with many-sided nuances, and the inner meaning of the works, as well as their technical values, were carefully attended to.—Brooklyn Eagle.

The most admirable part of his art is his intelligence and his poetic feeling. . . . I was impressed with the simplicity and the lovely pathos which he brought out in the first movement of Beethoven's "Moonlight" sonata; the allegretto was also delightful. From the depths of a searching intelligence, beautified by poetic lights, was his virile delivery of Schumann's fantasia, op. 17.—Staats-Zeitung.

From Holland came the latest new pianist, Jan Sikesz, to Aeolian Hall yesterday afternoon, and made an impression of earnestness unusual in matinee debuts. . . .

Such music was, by comparison, the speech of today. Rachmaninoff's preludes in B and G were the climax of sonority, before the program tapered off again in Liszt's "Sonnet of Petrarch." Mr. Sikesz deserved applause for his short hair and simple dignity. He is that rare bird, a pianist without pose.—Evening Sun. (Advertisement.)

Gluck and Zimbalist on Pacific Coast.

Alma Gluck and her husband, Efreim Zimbalist, are both on the Pacific Coast this week, Miss Gluck having made her bow to a Pacific Coast audience on Sunday afternoon, January 31, with a recital in San Francisco. Zimbalist opened his tour in Fresno, Cal., February 1. Neither of the artists will be heard in the East until March, when Zimbalist reappears with the New York Philharmonic Society in this city on March 25 and 26, Miss Gluck at the Metropolitan Opera House, Sunday evening, March 28.

ADAMO DIDUR A FINE ARTIST.

Metropolitan Opera Company Basso Interprets Various Roles with Authority

Adamo Didur, since he began singing basso roles at the Manhattan Opera House in 1907, has been a substantial acquisition to the New York operatic galaxy. Through his singing there he established himself as a singer with a voice, which bore a direct appeal to the American lovers of excellent vocal timbre, and one which he well understood how to manipulate, also as a singer who knew how to combine adequate vocal equipment with plentiful histrionic endowment.

That was Didur eight years ago, and the successive seasons since at the Metropolitan Opera House have produced the basso in various important roles always to his credit. Of these, probably the best known is that of Boris in Moussorgsky's opera, "Boris Godunoff." In this Mr. Didur can be easily placed among the first magnitude leaders.

His thorough familiarity due to wide experience in Italian operatic roles, which he dispatches with all the finish of a native of the land of "bel canto," has made him a much valued acquisition in the past.

But Mr. Didur sings with no less finish leading German and French roles and in his native (he was born in Galicia) Polish language. His strongly unified productions give evidence of his ability to color tone and acting harmoniously. He composes his roles, as it were, and succeeds in producing smooth, easy effects and with it all he abounds in temperament. In truth he represents a singing and acting combination, which wins and holds the appreciative American musical public from the start, as his own particular experience has shown.

Adamo Didur's concert appearances, particularly those at the Metropolitan Sunday evening concerts, have given unquestionable evidence that should the operatic field cease to interest the singer, unqualified success would doubtless follow him in the other vocal province, for his concert appearances are always attended by a warm reception.

On Thursday evening, February 4, Mr. Didur is to sing the role of Win-Shee at the American premiere of Franco Leon's opera, "L'Oracolo."

Clara de Rigaud Honored.

From among all the voice specialists in this broad land, Clara de Rigaud, whose studio is in New York, has been chosen to be a member of the advisory board of the American Society of Music, a very great honor indeed. The American Society of Music is publishing a book entitled "The Art of Music," of which Daniel Gregory Mason is the editor-in-chief. This book will discuss and cover every possible topic in music, and will be a source of real help to all those interested.

Associated with Mme. de Rigaud, who will be the only voice specialist, the members of the advisory board all are musicians of note or else well known authorities in such matters. Regarding this society and its object, the *MUSICAL COURIER* will have more to say in another issue. The board is to be congratulated upon the acquisition of so excellent an exponent of vocal culture to its membership as is represented by Mme. de Rigaud.

Miss Los Kamp a Gescheidt Pupil.

Virginia Los Kamp, contralto, pupil of Adelaide Gescheidt, instructor of Miller Vocal Art-Science, sang with the Kingston Symphony Orchestra a fortnight ago.

Miss Los Kamp proved herself an artist of real merit at this appearance. Her rich, vibrant voice is of a quality particularly well adapted to association with the orchestra, and in the Bach-Gounod "Ave Maria" she proved herself to be truly artistic and showed good control of her voice, which has much power and range. Last week Miss Los Kamp appeared before the Chiropean Club, of Brooklyn, with Harvey O'Higgins, author of "Polygamy," when Shanna Cumming was the soprano soloist. In a group of songs by Lalo, Nevin, and Mary Helen Brown she won her audience through her intelligent interpretation, rich voice and attractive personality.

John Barnes Wells Charms Corning, N. Y.

John Barnes Wells won his audience on his first number and held their enthusiastic support until he had tired from responding to encores. While Mr. Wells included nothing startlingly pretentious in his program, his voice, noted for its tone clarity and enunciation, proved itself a marvelously trained musical instrument and he scored immensely with his lullaby and character numbers. The Musical Art Society made no mistake in bringing him to Corning, for he came up to every expectation and did his part in completing a program which was designed to please, and succeeded in delighting.—Corning (N. Y.) Evening Leader. (Advertisement.)

Mukle-Fryer Joint Recital.

Joint recitals by May Mukle, cellist, and Herbert Fryer, pianist, are to be given at the Bandbox Theatre, New York, on February 21 and March 7.

SARAME RAINOLDI SOPSANO

American Soprano
Receives Ovation
in Los Angeles.

El Paso Morning Times, January 24, 1915.

RAINOLDI WINS TRIUMPH.

Mr. and Mrs. James G. McNary returned to El Paso yesterday afternoon on the Golden State Limited from Los Angeles, where they witnessed the debut of Mrs. McNary's sister, Miss Rainoldi, under the stage name of "Miss Sarame Rainoldi," with the National Grand Opera Company Monday night, in "Aida." They also heard Miss Rainoldi sing "I Lombardi" Thursday night.

Mr. McNary, whose position in the musical world of El Paso entitles him to speak with authority, expressed himself as highly pleased with the performance and especially with the unqualified success of Miss Rainoldi.

"I think," said Mr. McNary last night, "that the members of the prima donna's own family were among her most exacting critics. Her two sisters, Mrs. Dean, of Boston, and Mrs. McNary, and her brother, Jack Rainoldi, were there to hear the debut. We were naturally on pins and needles as much depended upon the young lady's success in this, her premiere performance in America."

SUCCESS ASSURED FROM FIRST ACT.

"By the end of the first act in the opening performance of 'Aida,' however, we knew her success was assured, as both her singing and acting were splendid and won immediate and spontaneous favor with the audience."

"On Thursday night in 'I Lombardi' Miss Rainoldi's success was even more pronounced than in 'Aida.' The soprano role of Yselda is a more brilliant part than that of Aida and Miss Rainoldi's voice and personality easily dominated the entire performance."

"The opera, 'I Lombardi,' by Verdi, which, it is said, was sung for the first time in America on Thursday, is literally a 'grand opera.' The music is of the most brilliant order, while the scenic effects are spectacular in the extreme. The Crusaders furnish the background for the story, which would make a splendid oratorio, abounding as it does in brilliant solos, beautiful duets and trios. The chorus parts are unusually effective and inspiring."

"The National Grand Opera Company, taken as a whole, is a splendid organization. They told me in Los Angeles that it had the biggest advance sale of any opera company that ever visited the Pacific Coast."

PRAISE FROM NOTED CRITIC.

That Mr. McNary and the members of the young prima donna's family are not alone in their high opinion of Miss Rainoldi's work, is indicated by the following from the pen of Otheman Stevens, dramatic and musical critic of the Los Angeles Examiner, and generally acknowledged to be the leading writer on such subjects of the Pacific Coast. Speaking of the performance Thursday evening, Mr. Stevens writes:

THE TEXAS PRIMA DONNA.

"It was a tip-top cast, but the feature was the dominance of Sarame Rainoldi, the American—may the Texas prima donna, who opened the season with a brilliant performance of 'Aida.'"

"Last night the singer evaded any errors of judgment about the acoustics of the Auditorium and so aptly gauged the difficulties of the stage and the house that her most attenuated soto voce phrases carried roundly and certainly to the remotest corners."

"She sang with radiant brilliancy and with an accompanying high quality of acting that will make her performance unforgettable; her arias were given with most thorough perception as well as perfect technique; in the words of an expert musical sharp, who was present, one who has sporting tendencies, Miss Rainoldi is certainly a 'big league singer.' The absolute control, the delightful shading of sound, the constant sweetness of her tones and the continual showing of the command of the most intricate complexities of the combined art and science of singing made her performance startlingly beautiful."

"Miss Rainoldi has a powerful advantage, two in fact, over the greater number of prime donne who achieve erudition of use of the voice, in that she is very young and very handsome; and with all her other qualities she has been endowed with the best gift of all in what is termed personality that demands a high degree of regard."

APPEARS IN SAN FRANCISCO NEXT MONTH.

Miss Rainoldi will make her first appearance in San Francisco in "Ruy Blas" probably Tuesday, February 16.

As she is an El Paso girl and the daughter of Joshua S. Rainoldi, one of our pioneer citizens, it has been suggested that El Pasoans who have friends in San Francisco write and urge them to be present on this occasion in order to accord Miss Rainoldi a royal welcome and a real El Paso send-off.

Los Angeles Examiner, January 19, 1915.

RAINOLDI TRIUMPHANT IN THE
TITLE ROLE.

With due attention to quality it has been the desire of the promoters of the company to give American singers a hearing; this idea Impresario Lambardi filled with rare judgment when he selected Sarame Rainoldi as Aida and Marguerite Jarman as Amneris; Miss Rainoldi is a Texas born girl and Miss Jarman is a native daughter of Los Angeles; this caste was said last night to be the first one in this country where there have been two principal roles filled by American singers.

RAINOLDI'S ART THRILLS.

Miss Rainoldi has an impressively beautiful histrionic quality both in voice and person. Her tones are sympathetic and vibrant with feeling. With artistic perception she controls her tones with the expressiveness demanded by the situations, but when power and resonance are called for, her clear, soaring notes filled the large auditorium with melody that thrilled with the combination of natural sweetness of sound and that quality of tonal surety that can only be acquired by the hardest of work under the greatest of teachers, and which is best, if not only acquired from Italian masters.

Her aria at the finale of the first scene of the first act, her appeal for mercy to the gods, won the house completely, and it was with the duo with Amneris, "Ah, Pieni di Frenza," that both singers rose to heights of appeal that carried the auditors with them.

There had been some degree of apathy among the audience up to this point, save when Radames (Signor Rivera) sang the immortal "Celeste Aida" with charming results, but the duo smashed the way of the two young women into tumultuous regard, and they were called and recalled with ardor.

Los Angeles Examiner, January 22, 1915.

RAINOLDI WINS TRIUMPH.

American Prima Donna Enthusiastically received; radiant brilliancy, surety mark work.

MISS RAINOLDI SUPERB.

It was a tip-top cast ("I Lombardi"), but the feature was the dominance of Sarame Rainoldi, the American—may the Texas prima donna, who opened the season with a brilliant performance of Aida.

Last night this singer evaded any errors of judgment about the acoustics of the Auditorium and so aptly gauged the difficulties of the stage and the house that her most attenuated soto voce phrases carried roundly and certainly to the remotest corners.

She sang with radiant brilliancy and with an accompanying high quality of acting that will make her performance unforgettable; her arias were given with most thorough perception as well as perfect technique; in the words of an expert musical sharp, who was present, one who has sporting tendencies, Miss Rainoldi is certainly a "big league singer." The absolute control, the delightful shading of sound, the constant sweetness of her tones and the continual showing of the command of the most intricate complexities of the combined art and science of singing made her performance startlingly beautiful.

Miss Rainoldi has a powerful advantage, two in fact, over the greater number of prime donne who achieve erudition of use of the voice, in that she is very young and very handsome; and with all her other qualities she has been endowed with the best gift of all in what is termed personality that demands a high degree of regard.

Prima Donna with the National Grand Opera Company Now on the Pacific Coast.

CHICAGO'S VARIED PROGRAMS.

American Conservatory Artist Recital—Blackstone Musicales Concluded—Chicago Symphony Orchestra "Pop"—General Notes and Brevities.

Chicago, Ill., January 30, 1915.

On Saturday afternoon, January 23, before an audience that crowded Kimball Hall, Mr. and Mrs. Herbert Butler, Hans Hess and Ragna Linne, soprano, appeared at the artists' recital given under the auspices of the American Conservatory for the students of that institution and their friends. It seldom happens that at a musicale given by a school the public is turned away. This, however, was the case on this occasion, when more than two hundred late comers were refused admittance, every seat being taken long before the program began.

Mme. Linne, for many years one of the most successful vocal teachers in Chicago and one of the pillars of the American Conservatory, was heard in "Remembrance," a song dedicated to her by Helen Ashley and which she sang from manuscript; "Dew Drops," by Agathe Grondahl; "The Dream," by Rubinstein, and Grieg's "Kid-Dance." The songstress was never heard to better advantage. Her voice is as young as of yore, clear, round, velvety and used with consummate artistry. Her diction is excellent and she gave unalloyed pleasure to her admirers. She was recalled time after time to the stage until President Hattstaedt had to come out and inform the audience that no encores were allowed and that Mme. Linne did not wish to break the rule. The program was opened with the Mendelssohn trio for piano, violin and cello, superbly rendered by Herbert Butler, violinist; Hans Hess, cellist, and Mrs. Butler, pianist. The ensemble of the performance was praiseworthy in every respect and special mention should be made of the pianist, who proved not only an excellent ensemble player, but a good accompanist as well. Mr. Butler was also heard in the toccata by Tor Aulin, the Dvorák Slavonic fantasia and the Moszkowski ballade. Mr. Butler, who is recognized as one of Chicago's foremost violin teachers, also has made a name for himself as soloist. He had the able support of his wife at the piano.

ETHEL LEGINSKA'S CHICAGO DEBUT.

Ethel Leginska made her debut at the Fine Arts Theatre under the direction of Wessells and Voegeli, Sunday afternoon, January 24, in a Chopin program, consisting of the twelve etudes, op. 10; sonata in B flat minor, op. 35, and twelve etudes, op. 25. Miss Leginska made a very favor-

able impression and was well received by her critical audience. The recitalist aroused instant attention in her first group, which was augmented with every appearance. The management of the Fine Arts Theatre had allowed some door or window in the back of the theatre to remain open, and the draught played havoc with the clever pianist, who on two occasions left the stage. She triumphed, however, over these adverse local conditions, winning fine laurels for her spontaneous and brilliant pianism. Miss Leginska's



MME. RAGNA LINNE.

playing revealed the real artist; at times she produced tremendous volume of tone from her instrument. Her technic is good, her interpretation refined, and her work effective.

GERHARDT-ZIMBALIST RECITAL.

At the Blackstone Theatre before a good sized audience, Elena Gerhardt and Efrem Zimbalist made their reappearance on Sunday afternoon, January 24, under the management of Wight Neumann. So much has been said in the Musical Courier on previous occasions concerning these artists that a review is here deemed unnecessary. Richard Epstein played especially fine accompaniments for Miss Gerhardt and Samuel Chopzinoft acted in the same capacity for Mr. Zimbalist.

FRANCES INGRAM TO SING IN "THE VEIL."

Frances Ingram, contralto, and Warren E. Proctor, tenor, have been engaged for the first performance in America of

Cowan's "The Veil," by the Apollo Musical Club, Monday night, February 22, at Orchestra Hall. Both are Chicago artists of note and their appearance on this occasion will be watched with interest. This promises to be one of the most attractive concerts of the entire season.

LAST OF BLACKSTONE MUSICALES.

The last Blackstone musicale took place in the Crystal ball room of that hostelry on Monday afternoon, January 25. The soloist was Florence Macbeth, who sang exceptionally well. Her selections all were given in English, and she scored heavily in them with the distinguished audience that filled the room. The other soloist was David Sapirstein, pianist, who disclosed a facile technic, but rather stressful dynamics. The series which has just ended was not very successful, inasmuch as up to the last concert the attendance was slim. The United Charities of Chicago, to which fund the net proceeds were to be given, probably will not be much richer by the generous offer of the Music League of America, under whose auspices the series took place.

BUSH CONSERVATORY PUPILS IN VIOLIN RECITAL.

A violin recital by pupils of Guy Herbert Woodard was given under the auspices of the Bush Conservatory, on Friday evening, January 29. Those who took part were Earl Eldred, Marietta Livengood, Alfred von Buelwitz, Mary Thomas and Harold Dosch.

KATHARINE GOODSON TO BE MINNEAPOLIS SOLOIST.

Katharine Goodson, the pianist, will be the soloist with the Minneapolis Symphony Orchestra at its concert, Sunday afternoon, February 28, at Orchestra Hall, under the management of Carl D. Kinsey.

AMERICAN CONSERVATORY DRAMATIC PERFORMANCE.

Saturday afternoon, January 30, at Kimball Hall, under the auspices of the American Conservatory, pupils of Walton Pyre were heard in "Dream Faces," a dramatic fantasy in one act by Hugh Wynne, and "The Falcon," a poetical playlet in one act by Alfred Lord Tennyson. In "The Falcon" the pupils were assisted by Mr. Pyre, who took the part of the Count Federigo Degli Alberigi.

MACBETH SOLOIST BEFORE CATHOLIC WOMAN'S LEAGUE.

The art and literature department of the Catholic Woman's League entertained on Saturday, Cecil Chesterton, of London, England, in the Assembly Hall of the Fine Arts Building. Florence Macbeth furnished the musical program for the occasion.

MARIE YAHN TO SING IN MILWAUKEE.

Marie Yahn, contralto, a professional pupil of Herman Devries, will sing at the Auditorium, in Milwaukee, on Tuesday, February 9, with the Symphony Orchestra, Herman Zeitz director. She will sing "Che Faro" from Gluck's "Orfeo" and a group of German and English songs, with the orchestra.

MAURICE FULCHER OPENS OWN MANAGERIAL BUREAU.

Maurice L. Fulcher, until recently associate manager with Harry Culbertson, has opened his own bureau in the McCormick Building here. Mr. Fulcher already has under his management some world renowned artists and his list in its entirety will be published in these columns in the very near future.

SÉBALD-LEVY SECOND SONATA EVENING.

The second sonata evening given at the Little Theatre by Alexander Sébald, violinist, and Henriot Levy, pianist, took place on Tuesday evening, January 26, before a musical and discriminating audience. The program was made up of the Beethoven sonata, op. 12, No. 3, E flat major; the Enrico Bossi sonata in E minor and the Brahms sonata, op. 100, in A major. These sonata evenings have come to stay and from now on will be counted among the musical assets of the city and are sure to grow in favor in years to come with the general public. Up to date,

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however, only musicians, critics and friends of the performers are to be seen among the audience, yet the Little Theatre, which contains only ninety-nine seats, was filled to its capacity on this occasion. Alexander Sébald and Henriot Levy have long been recognized as excellent ensemble players and they lived up to their reputation by giving the different sonatas exceptionally good readings. Each of the artists should be congratulated for his own efforts, but they were both associated in the success of the evening.

BRIGGS BOOKINGS FOR IRMA SEYDEL.

Ernest Briggs announces that Irma Seydel has been booked for an appearance early in March with the Troy Vocal Society of Troy, N. Y., and that he has, with the exception of a few open dates, arranged for the entire month of March a tour for Miss Seydel, which begins in New York City, extends to Kansas and Nebraska, and finishes in Boston, Mass. Miss Seydel will appear in the Metropolitan concerts at the Fine Arts Theatre on March 14, which occasion will mark her Chicago debut.

W. R. SPALDING CONGRATULATES HANNA BUTLER. HARVARD UNIVERSITY. DIVISION OF MUSIC.

5 Berkeley Place, Cambridge, Mass., January 25, 1915.

Mrs. HANNAH BUTLER,
Fine Arts Bldg., Chicago, Ill.
My dear Mrs. Butler:

I take great pleasure in stating that at the recent recital, which you gave at Harvard University under the auspices of the department of music, you showed yourself to be a singer of unusual excellence in every department of your art. Your voice is beautifully placed and is the best possible testimonial of your own well known method of voice training. Your clearness and ease in enunciation are remarkable features of your singing, in fact, every word in the four different languages in which you sang could be distinctly heard. Your program was a varied one and you were equally at home in the artistic interpretation of standard songs from German, French, Norwegian and Italian literature. Above all, Mrs. Butler, you have that indefinable, but indispensable quality for real success, personal magnetism, and your beautiful singing deserves every encouragement.

(Signed) W. R. SPALDING.

BUSH CONSERVATORY NOTES.

On Friday evening, January 22, a students' recital was given at the Bush Conservatory by pupils of Harold von Mickwitz and Justine Wegener. Mr. Mickwitz's pupils showed an excellent technical training and their tone work was especially commendable, and in spite of the fact that Joe Wynne was very late in arriving, his rendition of the C sharp minor scherzo and the eighth rhapsodie, justified the audience in waiting for him.

The vocal pupils reflected credit on their teacher, showing very careful training and although John Brantley has not had very much study, he shows the possibility of eventually doing some big work.

Thursday evening, January 28, the Rotary Club of Chicago, engaged Vera Allen Woodard, soprano; Lucille Wallace, pianist; Mae Julia Riley, reader, and Mary Thomas, violinist, for a concert at the New Morrison Hotel.

On Saturday afternoon, January 30, at 4 o'clock, the opera school of the Bush Conservatory, held its first chorus rehearsal under the conductorship of Signor Parelli.

Friday evening, February 5, a recital will be given by students of the piano and vocal departments of the Bush Conservatory.

CHICAGO SYMPHONY ORCHESTRA "Pop."

The success of the popular concerts given by the Chicago Symphony Orchestra which were inaugurated at the end of last season are not only popular in character, but popular also with the masses. On Thursday evening, January 28, another capacity audience listened most attentively to the orchestra, under the leadership of Frederick Stock, and showed its appreciation by vociferous applause

at the conclusion of each number. The wedding march and the overture to Mendelssohn's "A Midsummer Night's Dream," the slow movement from Beethoven's "Pastorale" symphony, two movements from Sinigaglia's "Piedmontese" suite, "Weingartner's arrangement of the Weber "Invitation to the Dance," Saint-Saëns' "Rouet d'Omphale," Solveig's song from Grieg's music to "Peer Gynt," two pieces, "Mock Morris" and "Shepherd's Hey" by Percy Grainger and the "Caprice Espagnole" by Rimsky-Korsakoff, were the inscribed numbers on the program. During the course of the evening several pieces were added as encores. The orchestra played especially well, and as these concerts have for their main object the purpose to educate the masses in symphonic music Mr. Stock may be sure that he is accomplishing his mission satisfactorily and educating mixed Chicago audiences not only in music once called "popular," but also in making popular, music which at one time was only understood by the "high-brows."

OLGA SAMAROFF WITH CHICAGO SYMPHONY ORCHESTRA.

At the sixteenth regular pair of concerts given by the Chicago Symphony Orchestra on Friday afternoon and Saturday evening, January 29 and 30, Olga Samaroff was the soloist, and elected to play the Beethoven concerto, No. 5, in E flat major. Mme. Samaroff has not been heard with the Chicago Symphony Orchestra during the past six years, and since that time she has grown considerably in her art, as was indicated beyond doubt by her masterful conception of the "Emperor" concerto, which has seldom been heard to better advantage than as presented by the eminent pianist. Her suavity of tone is as noticeable as of yore and added to her beauty of touch Mme. Samaroff now has the virility of a man. It was a big rendition of the concerto, and the triumph that the player won was in every respect deserved.

The orchestral numbers consisted of the Bach suite, No. 3, in D major, the Wagner bacchanale from "Tannhäuser," prelude from "Tristan and Isolde," "Träume" (orchestration by Theodore Thomas), and the prelude to the "Meistersinger." The orchestra this season has not been found wanting in any way. It has given of its best on each occasion and Mr. Stock has conducted many victories of his army of cosmopolitan players. His reading of the Bach selection and the Wagner excerpts was all that could be desired. Furthermore, Mr. Stock gave especially good support to the soloist in the Beethoven concerto.

THEODORE S. BERGEY'S SUCCESS WITH PUPILS.

Theodore S. Bergey has informed this office that all through the season he presents his pupils weekly in recital. These musicales are always well attended and the students reflect credit upon their able mentor. Mr. Bergey is ably assisted by Mrs. Bergey, who besides heading the piano department at the Bergey Chicago Opera School, acts as accompanist for her husband.

MACDERMID'S OPEN WESTERN TOUR.

Sibyl Sammis MacDermid, soprano, and James G. MacDermid, composer-accompanist, opened their Western tour at Salt Lake City last Monday evening, January 25, assisted by the Tabernacle Choir, Evan Stephens, conductor, and J. J. McClellan, organist. From clippings at hand, which are complimentary in the extreme, it is seen that they met with their customary success. The program included "Il re Pastore," by Mozart, and a group of songs by Horn, Chadwick, Garnett, Hildach, Debussy, Puccini and the "Scene of the Mirror," from Massenet's "Thais." The last part of the program was devoted to songs by MacDermid, including "Sacrament," "Fulfillment," "If You Would Love Me," "The Song That My Hear: Is Singing,"

"If I Knew You and You Knew Me," "Charity" and "My Love Is Like the Red, Red Rose."

WALTER SPRY MUSIC SCHOOL RECITAL.

In the Caxton Club rooms last Saturday afternoon Minnie Fish-Griffin, soprano, and James Whittaker, pianist, both of whom are new members of the faculty of the Walter Spry Music School, gave a recital. Mr. Whittaker has been heard on previous occasions and already has attained an enviable place among the leading pianists in this city, and has strengthened the piano department at the Walter Spry School—a department which may be equalled by other schools, but which has not as yet been surpassed by any institution in the Middle West. Mr. Spry, the director of the school, played exceptionally good accompaniments for the singer.

NOTES.

Some eighteen children gave a miscellaneous program on Saturday afternoon, January 30, under the auspices of the Bush Conservatory at Recital Hall.

Rachel Busey Kinsolving, the busy manager, presented in joint recital Monica Graham Stults, soprano, and Walter Allen Stults, baritone, assisted by Clarence Eidam, pianist, and A. Cyril Graham, accompanist, at Riverside Town Hall, on Tuesday evening, January 26.

Rudolph Ganz, who was engaged by F. Wight Neumann for a recital on Sunday afternoon, February 7, telegraphed Mr. Neumann to postpone this date until his return from the Pacific Coast, as his manager was able to secure for Mr. Ganz the entire Coast tour booked for Mr. Lhevinne, who was not allowed by the war department to leave Germany. Mr. Ganz's recital will take place later in the season.

At the regular concert of the Amateur Musical Club, to be held in Assembly Room, Fine Arts Building, on Monday afternoon, February 1, a program of American compositions will be given, including works by MacDowell, Branscombe, Cecil Burleigh, Campbell-Tipton, John Alden Carpenter, MacFadyen and Rossetter Cole.

Olga Samaroff, who was the soloist with the Chicago Symphony Orchestra this week, will make her only appearance in recital, under the direction of F. Wight Neumann, at the Illinois Theatre, Sunday afternoon, February 21.

At the twelfth concert of the third season of the Sinai Orchestra (Arthur Dunham, conductor), to be given Sunday evening, January 31, at Sinai Temple, Mrs. Morris Rosenwald, soprano, will be the soloist. She will sing the "Bird Song" from "Pagliacci" and a group of songs.

Albert Spalding, the American violinist, will make his first appearance in recital this year at the Illinois Theatre, Sunday afternoon, February 28, under the direction of F. Wight Neumann.

Carolyn Willard, pianist, assisted by Burton Hanson, reader, will give a recital for the Woman's Evening Club, of Kenwood, at the Kenwood Evangelical Church, on Tuesday, February 2.

The Mary Wood Chase School of Musical Arts gave a children's recital in the Caxton Club Rooms, on Saturday afternoon, January 30. Preceding the recital, which was given by some thirty students, Miss Chase continued her lecture on "Musical Architecture." The children's recitals always bring a large attendance and the rule was not broken on this instance.

Max I. Fischel will present next Friday evening, February 5, at the Fine Arts Theatre, Alfred Goldman in a violin recital, assisted by Abe Shynman at the piano.

Georgia Kober sent greetings to this office from San Francisco, Cal., where she appeared with success in a piano recital.

Members of the Lakeview Musical Club will present an

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announces that he has engaged

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operetta, "Trial by Jury," at the Whitney Theatre, next Thursday afternoon, for the benefit of the scholarship and extension fund. Mrs. Gilbert H. Wynecoop, contralto, will appear as the Court Usher.

Edith Martin, manager, of Omaha, Neb., was among the out of town visitors at this office last week.

BOSTON'S RECENT CONCERTS.

Well Known Singer Scores Success at Her First Concert in the "Hub"—Several Important Recitals Given During Past Week—Notes.

1111 Boylston Street,
Boston, Mass., January 30, 1915.

Mme. King-Clark made her first appearance in Boston on January 24, at the first of a series of Sunday evening concerts which will be conducted at the new Toy Theatre, and met with brilliant success. The artist was in excellent voice and her giving of an even dozen songs in three groups, in a charming and very effective manner, brought forth generous applause from the audience which was quick to appreciate the real worth of her valuable interpretations. The following list of songs comprised her program: Paradies, "Quel ruscelletto"; Rontani, "Le bel rio"; Grainger, "Willow, Willow"; Old English, "My Lovely Celia"; Schumann, "Du bist wie eine Blume," "Der Nussbaum," "Jemand," "Widmung"; Grieg, "Triste est le Steppe"; Tchaikowsky, "Pendant le bal"; Leoni, "Leaves and the Wind"; Beach, "Ah, Love, But a Day." Mme. Clark was assisted in the giving of the program by Mr. Proctor, a local pianist whose playing was of good order. He was heard in the Bach "Gavotte en Rondeau," berceuse and ballade in G minor by Chopin, MacDowell's "Etude de Concert," "Marionettes" by Stcherbatcheff, and a "Gavotte Moderne" by Sgambati.

HEMPEL-GEHARD CONCERT.

A concert by Frieda Hempel, coloratura soprano of the Metropolitan Opera Company, and Heinrich Gebhard, the Boston pianist, will be given at Symphony Hall, Sunday afternoon, January 31. Miss Hempel will be heard in Schumann, Jensen, Brahms, Strauss, Humperdinck, D'Albert and Pfitzner songs, while Mr. Gebhard will play the fantastic impromptu and A flat ballade by Chopin, "Des Abends," by Schumann, a gavotte of his own composition and the Liszt twelfth rhapsody.

JULIA HEINRICH'S SONG RECITAL.

On Wednesday afternoon of this week Julia Heinrich, daughter of Max Heinrich, the well remembered resident singer of a few years ago, gave a song recital at Jordan Hall. This was the first time Miss Heinrich has been heard here since her return from abroad where she had been studying and concertizing. The young singer possesses a beautiful mezzo-soprano voice which she uses with good authority and splendid effect. The accompaniments were played by her accomplished father, and several of his songs were included on the program. She displayed versatility of style in her wide selection of songs and throughout the whole list of German lieder, French pieces, Eng-

lish and American lyrics she proved herself an artist of rare intelligence. She well deserved the warm reception accorded her by the discriminating audience.

HEINRICH GEBHARD IS BUSY.

Heinrich Gebhard, the German pianist, is one of the busiest musicians in Boston. He has succeeded for the past several years in maintaining a waiting list at his studio in Steinert Hall, which of itself would constitute a wholesome income for any one teacher, and still Mr. Gebhard finds, or rather takes time to fill frequent concert engagements. He has just returned from Buffalo where he was heard last Saturday evening at the Chromatic Club, and from all reports created one of the big sensations of the musical season there. On the preceding day Mr. Gebhard was heard in recital at Albany, where he was also enthusiastically received. His popularity in this section continues to increase and several local engagements will be filled during the latter part of the season.

The Flonzaley Quartet appeared at Jordan Hall on Thursday evening for the second concert of the series of three which it is conducting in Boston this season. Reger's D minor quartet was the chief number on the program. Messrs. Betti, Pochon, Ara and D'Archaubeau played it beautifully. The Haydn D major quartet also was done in a charming and ideal manner. One of our leading local critics said, however: "How much more amusing would Haydn's quartet have been had he more felt the variety of tonal coloring it is possible to gain from the four instruments and how much more engaging the music, if it had been sauced with mild harmonic piquancy and imagination."

TREMONT TEMPLE CONCERT.

Another of the Tremont Temple Course concerts was given on Thursday night of this week. Bernice Fisher, lyric soprano, formerly of the Boston Opera Company, and Jeska Swartz-Morse, contralto, of the same organization, were the principal soloists of the occasion. The two artists are well remembered here as having created the title roles in "Hansel and Gretel" on the local operatic stage, and it was interesting to note that they have not sung together for over two years. They were heard in duets from "Lakme" and "Hansel and Gretel" and were applauded enthusiastically. Both artists then sang solo groups of French, German and English songs and displayed their individual characteristics charmingly. Ellen Keller, violinist, contributed to the program with a brilliant rendition of the introduction and rondo by Saint-Saëns, and further assistance was given by the Lotus Quartet in several operatic and popular selections. Attendance at this concert was the largest this season for any one of the popular series and all indications point toward a highly successful carrying out of the original plan. The next concert, on February 18, will have as soloists: Evelyn Scotney, soprano; Arthur Hackett, tenor; Cara Sapin, contralto, and Howard White, basso.

ROBERT SEAMAN'S STUDIO RECITAL.

On Friday evening, January 29, Robert Seaman, baritone, gave a recital of songs at his studio in Steinert Hall. An interesting and rather exacting program brought out selections by the composers Lotti, Brahms, Schubert, Dvorák, Schumann, Saint-Saëns, Massenet, Debussy, Duparc, Handel, Carissimi, Giordani, Sanderson and Elbel.

NOTES.

Fannie Bloomfield Zeisler is to give a piano recital at Steinert Hall on Thursday afternoon, February 18.

The four B's participated in the musical performance at Jordan Hall last Saturday afternoon—Bach, Beethoven, Brahms and Harold Bauer.

Fritz Kreisler on Sunday afternoon, January 24, gave another recital here.

Raymond Havens will be heard in a piano recital at Jordan Hall on Wednesday afternoon, February 10. He

will play the Beethoven C major polonaise; variation on a theme of Paganini, by Brahms; "Auf dem Wasser zu singen," Schubert-Liszt; and the B minor scherzo, F minor etude, E flat major prelude, barcarolle, by Chopin.

Ossip Gabrilowitsch has announced a piano recital for Saturday afternoon, February 6, in Jordan Hall. This will be Mr. Gabrilowitsch's third appearance in Boston this season.

Emanuel Ondricek and his wife, Ella Kalona-Ondricek, violinists, have announced a concert for Monday evening, February 8, in Jordan Hall. Mr. Ondricek is one of the most successful local teachers, and his wife was a former pupil of Otto Sevcik.

Thuel Burnham, the American-French pianist, will give his recital in Steinert Hall on Tuesday afternoon, February 9. This will be Mr. Burnham's first public appearance in Boston on his initial tour of his native country, and much interest has already been aroused here over the advent of his coming.

Tina Lerner will appear at Jordan Hall on Saturday afternoon, February 13, in her second piano recital of the season.

George Copeland has billed his so called "Farewell" piano recital for Thursday evening, February 18, at Jordan Hall. He will play selections by Bach, Mozart, Scarlatti, Chopin, Debussy, Enesco and Chabrier.

John McCormack returns for the third time this season to our midst for two consecutive recitals in Symphony Hall on Sunday afternoon, February 21 and on Monday evening, February 22.

On Sunday evening, February 14, the Handel and Haydn Society will give its miscellaneous concert in Symphony Hall. Aside from the purely orchestral and solo numbers on the program, "The Lost Chord" and "Christe Eleison," from "The Golden Legend," by Sullivan; the "Sleep of the Child Jesus," a female chorus, by Gavaert; "Hymn to the Madonna" and "Thanksgiving Hymn," by Kremser; "Chorus of Homage," by Gericke; and an original work by Mrs. Beach, written for the Panama Exposition, will be given. The soloist will be Caroline Hudson-Alexander.

Alberta Carina Heard.

Alberta Carina sang at an impromptu musicale given at Wilhelm Augstein's studio, New York, Tuesday evening, January 26, before a number of professional musical people. Mme. Carina's voice is a high soprano and she has sung with marked success in Europe. She is an exponent of Wilhelm Augstein's method.

The numbers which were much enjoyed were arias from "Madame Butterfly," "Tosca," "Manon," also songs by Schubert, Brahms, etc. Mme. Carina besides being an artist of unusual merit, commands a fascinating stage presence.

The young singer had entered the department store and had soon located the music counter.

"Have you Scott's 'Souvenir'?" asked the pretty young customer.

"What is your register, madame?" inquired the clerk.

"Cash?" called out the wrapping girl before the customer could answer.

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A New Lenten Cantata
THE SEVEN LAST WORDS OF CHRIST
By A. MONESTEL

Cantata for soli, chorus of mixed voices, organ and orchestra. Time of performance about one hour
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This short Lenten cantata is possessed of much melodic beauty and emotional force. The composer is a master in the art of writing effectively for voices, and the chorus parts are at once fluent, significantly independent, and without not difficult of performance. An English adaptation has been made of the original Latin text (which is mostly biblical); it is as faithfully literal as the exigencies of the musical phrases would permit. As a work especially for Passion Week, this new cantata is recommended to choirmasters in both Protestant and Catholic churches.

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PUBLICATIONS AND REVIEWS

Clayton F. Summy Company, Chicago.

"WOULD GOD I WERE THE TENDER APPLE BLOSSOM," an Irish love song. Arranged for soprano, alto, tenor and bass, unaccompanied, by Adolf Weidig.

Simple, unaffected, and vocal, this little part song is full of interest for choruses and quartets. It has a good deal of the Irish folksong spirit in all the parts.

There are three more Irish folksongs also arranged by Adolf Weidig which are as satisfactory in every way as the one described. Their names are: "Oft in the Stilly Night," "Kitty of Coleraine" and "Molly Bawn."

"A PRIMARY COURSE IN EAR TRAINING AND MELODY WRITING," by Bessie W. Sherman.

This booklet of some twenty pages is intended for the youngest of beginners in music. It is elementary enough to ask the child to tell the difference between a rap on the wall and a tone on the piano. No doubt the work is of value for the purpose for which it was intended. Even if the things it teaches were hardly worth teaching, the book would still have its value as a means of awakening an interest in the study of music. It is a course in ear training and melody writing, and is intended as a supplement to a little set of studies called "On the Road to Toneland."

"LESSONS IN APPRECIATION OF MUSICAL FORM," by Jeannie R. Smeltzer.

This is an album of music, filling ninety-six pages, and consisting of a number of well chosen pieces representative of several schools.

There are fifteen compositions in the old dance forms; seven numbers in modern dance forms; seven in small instrumental forms; three in mixed forms; eleven character pieces. Most of the text describes the style rather than the form of the compositions. There are no indications of where the first, second, and other themes begin or end, or where the various sections are divided. In other words, the album has very little to do with form. Nevertheless the compositions chosen are interesting and they are all classified according to their styles. The work is well worth the attention of piano teachers.

Arthur P. Schmidt, Boston.

THREE SONGS: "LONGING," "LOVE'S SYMPATHY," "TWAS LONG AGO," composed by Frank La Forge.

In these three songs the composer has combined happily the balanced melodies of the ballad with the rich accompaniments of the art song. The resulting songs are therefore not be classed as English ballads or German lieder, though they are more like modern arrangements of German folksongs than anything else. They are not folksongs, however, but original melodies by an American composer, and they have an intrinsic art value which makes them interesting to musicians and the cultured public of all lands. "AUTUMN SO WISTFUL," a song by Lena Branscombe.

This is a sad song, but of a sadness tempered with tenderness. There is nothing remarkable in the form of the melody or the harmonic progression, but the song has that touch of charm which has made the name of Lena Branscombe so familiar to the song loving public.

"LAUGHTER WEARS A LILIED CROWN," vocal duet, for soprano and baritone. Words by Isabella Valency Crawford; music by Lena Branscombe.

There is laughter and sunshine in this music and a number of good vocal effects. Without being pedantic, the composer has employed a little bit of imitation between the two voices which is adroitly managed and musically interesting.

John Church Company, New York.

"KING WITLAF'S DRINKING HORN," a ballad for male chorus with tenor solo. Poem by Henry W. Longfellow; music by Reginald de Koven, op. 374.

Every page of this new work shows the hand of an experienced composer, for the effects are all obtained by the simplest of means. Each line is melodic and interesting to the singer, and the effect of the whole is dramatic and varied. There are all possible gradations from the loudest full tone to the softest humming, but the singers are never required to strain their voices out of a comfortable

range. The piano accompaniment is full and effective, without being in the least difficult.

Oliver Ditson Company, Boston.

"MADRIGALE," for violin and piano. Composed by Karl Rissland.

This melodious and happy impromptu, with its dainty trills and graces, has enough of the old world spirit in it to make the name Madrigale appropriate. It ought to be a welcome addition to the repertoire of violin players.

"EVENING SONG," for violin and piano. Composed by Josef Rheinberger.

The academic manner and placid contrapuntal style of Rheinberger are in evidence even in this little nocturne. The violin melody has a classical sobriety of emotion, and the piano accompaniment is like the part writing of a string quartet.

"PERPETUAL MOTION," for violin and piano. Composed by Eugene Gruenberg.

This is a capital study of light bowing in addition to being a finger exercise. The actual musical value of the work is slight, but it will please when played at the proper speed with the requisite accents and tonal gradations.

THE "BACKWOODS STRING QUARTET."

The Most Unique Chamber Music Organization in America.

BY HELEN WARE.

There is a little place in the mountains of North Carolina which has been christened Mt. Airy.

The town contains some 4,000 inhabitants and though large enough to hold a place on the geographical map, I do not suppose it is indexed in the card system of any concert manager.

To be frank, had it not been for an accidental meeting with Thomas Woodroffe while on a tour through the



THE BACKWOODS STRING QUARTET.
Left to right: George Woodroffe, first violin; Thomas Woodroffe, cello; Frank Woodroffe, viola; James McCargo, second violin.

South, Mt. Airy would still be resting in happy oblivion, unknown to the musicians of the land.

Mt. Airy will be famous for two things hereafter—not only its mammoth granite works but the "Backwoods String Quartet" as well.

And now to top off your surprises let it be known that the men who own and run one of the largest granite works of the United States play first violin, cello and viola in the "Backwoods String Quartet."

Three brothers are these Messrs. Woodroffe of the musical tribe, these men who have all their days been engaged in the rough game of mining and yet as far back as they can remember they have been faithfully serving the Muse. When one considers the fact that these men have been far from any music center whence they may replenish their stimulus and inspiration from time to time, then, indeed, it is so much more remarkable that these three hard-shelled business men should have striven ahead up to the top of musical art—chamber music.

Today their library can boast of one of the most complete collections of chamber music in every form.

According to Thomas Woodroffe's words, the quartet was not "made to order"—it was self made. He himself "picked up" the cello and slaved between working hours till he finally could take place in the ensemble. This holds true of his brothers also.

The quartet in complete form was only made possible by importing the second violinist, who is held down to his stand by the good position offered him at the granite works.

Let none say hereafter that business and art cannot live in the same house and keep peace!

The quartet wades through the standard classics season after season, taking up the "moderns" for a change. When

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the "change" proves disastrous or bothersome they go back to "Papa" Haydn for consolation and good cheer.

The three bachelors open up their hospitable home every Sunday and in pour or dribble the good neighbors who can digest a heavier musical diet than the good old hymns or xylophone records.

"It is interesting to note the effect of the different composers on these converted music lovers," said Mr. Woodroffe. "Haydn and Mozart cheer them up beyond words. At times when in my pauses I glance at their faces great happiness fills my heart, for I feel that in our humble capacity we are fulfilling a mission that every small community is in utter need of. The spirit of a minuet or sprightly allegretto seems to transfigure their souls and their strongly marked features light up with an expression of joy, the total absence of earthly cares that I have never found in their facial expression at any other time.

"Beethoven, Brahms and Schumann—well they are a bit trying on the novices among our audiences. We hear occasional coughing, shuffling of feet, here and there a muffled yawn.

"Yes, we have often succeeded in driving out the bulk of our audience with a straight course of indigestibles."

Meanwhile the good folks of Mt. Airy are forming a clearer idea of "good music."

Every great while when a good pianist drops into the little nest up in the mountains, the Woodroffe boys lasso him or her, and haul out the trios and quintets from their well stocked library.

"Such events are like holidays in our secluded life," remarked Mr. Woodroffe.

There was no affectation in these words. The total absence of the "Ego" is the greatest charm and power in the spirit of their work.

A business man with all his love for art, Mr. Woodroffe grasped the musical situation of America as few even of our professionals succeed.

As we whizzed past one small city after the other he remarked: "You see, everyone of these cities is in dire need of a chamber music organization of some kind, good, or as good as possible.

"Why don't they offer prizes for the best city quartets, the same as our music clubs and wealthy patrons offer for new operas and other compositions?

"The cult of chamber music ought to be encouraged through the spirit of competition and by our institutions of learning."

His plea for chamber music revived in my memory the visit we paid to Professor Sevcik's birthplace, a small village in Bohemia.

As Professor Sevcik guided us through the crooked, roughly paved streets and alleys of the cosy little hamlet, suddenly he stopped.

The "sound" of a string quartet brought him to a halt. You notice I said "sounds," for such they were. It was a grand scramble between the four instruments.

We were greatly amused by the musical reception, but most of all Professor Sevcik.

Slyly we approached the source of our merriment and as one by one we peeped through the open grated window

MRS. KING-CLARK

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we beheld four urchins none older than fourteen engaged seemingly in the most serious task of their lives, mercilessly hacking through the Dvorák quartet.

In all of its crudity, loud stamping of feet for tempos, instruments in sad need of tuning, this picture presented the true spirit of the race in its noble pursuit for the highest ideals of musical art.

In their humble capacity the "Backwoods String Quartet" is striving for the same ideals.

Should you wend your way through the mountains of North Carolina kind reader, stop off at Mt. Airy. Never fear to test the hospitality of the Woodroffe household.

In looking for the place you may be told like other strangers before you that "the town is run by three crazy fiddlers," but the glow of their fireside, and message of their music will soon put you to ease, and forevermore you will reserve a cherished little nook in your heart for the "Backwoods String Quartet."

Helen De Witt Jacobs Recital.

Helen De Witt Jacobs, a talented young violinist, assisted by Frank X. Doyle, tenor, gave a recital on Friday evening, January 29, at Aeolian Hall, New York, before a fair sized and enthusiastic audience, at which the following interesting program was rendered: Sonata (Handel), Helen DeWitt Jacobs; "Inter Nos" (MacFadyen), "Ecstasy" (Mrs. Beach), "Boat Song" (Ware), Frank X. Doyle; concerto in A minor (first movement), (cadenza by Joachim), (Viotti), Helen DeWitt Jacobs; concerto (G minor), (Bruch), Helen DeWitt Jacobs; "Since We Parted," (Manney), "Bendemeer's Stream" (Gatty), "Kerry Dance" (Molloy), Frank X. Doyle; "Promenade Grotesque" (manuscript), (Küzdö), "Indian Lament" (Dvorák-Kreisler), "Country Dance" (manuscript), (Küzdö), "Andantino" (Martini), introduction—"Et Tardantelle" (Sarasate), Helen DeWitt Jacobs.

Miss Jacobs possesses pronounced talent, good tone, facile technic, plays with understanding and gives promise of a brilliant future. Miss Jacobs displayed ability in interpretation of the classic as well as the modern school, receiving much applause and many recalls. She was the recipient of several floral pieces. The young violinist studied with Victor Küzdö for more than six years, and last summer went to Europe, where she studied with Leopold Auer at the suggestion of Mr. Küzdö.

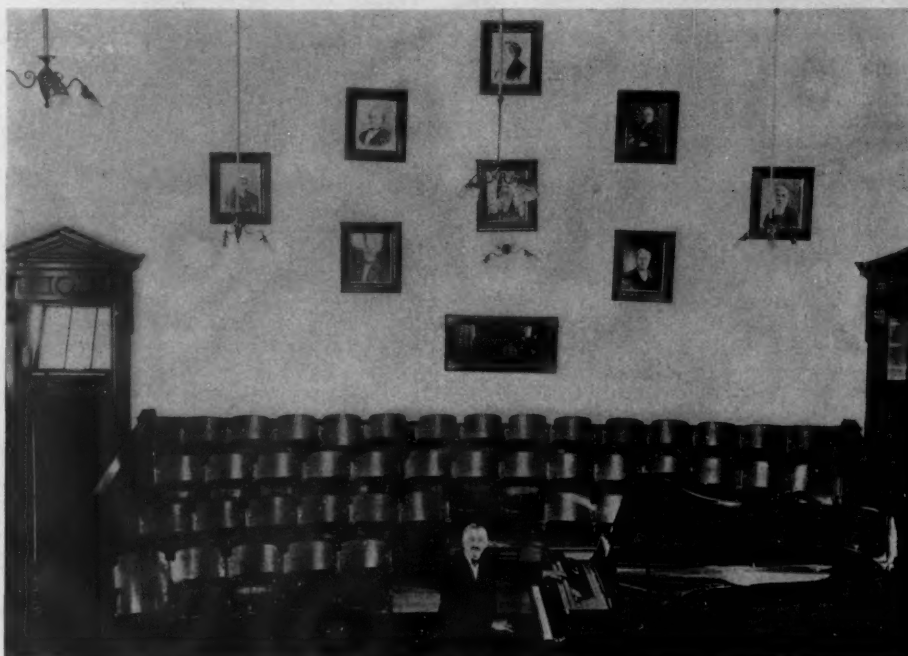
Frank X. Doyle greatly pleased the audience by his artistic rendition of two groups of songs.

Another Seagle Success.

Oscar Seagle, baritone, appeared as soloist at a concert given at the Hotel Marie Antoinette, New York, on Thursday evening, January 28. Mr. Seagle's program numbers were three old French songs of the sixteenth century, entitled "L'Amour de moi," "Tambourin" and "Chanson a danser," and a group of four numbers consisting of "Serenade Italienne" (Chausson), "Mandoline and Recueillement" (Debussy) and "Enfant si j'étais roi" (Cui). Mr. Seagle's beautiful voice and excellent interpretation and diction won for him continued applause and he was obliged to give several encores, among them being "Rondo," by Frank Bibb, Mr. Seagle's accompanist, and "When I Bring to You Colored Toys," Carpenter.

Ganz's Virtuosity.

It was previous to his concert in the Mormon Church, at Pocatello, Idaho, that Rudolph Ganz posed for the accompanying photograph. Hanging on the wall above the pianist are the pictures of various notables of the Mormon Church, and it was perhaps under the sympathetic inspiration of these, that he scored the success represented in the



RUDOLPH GANZ IN MORMON CHURCH, POCATELLO, IDAHO.

following extract from the Pocatello Tribune of November 6:

"His performance of the famous 'Rakoczy March' of Liszt was of such finish and fervor as to turn criticism into panegyric. Ganz has a marvelous technic, especially dazzling in all octaves and colossal climaxes, which are as firm as the Alps among which he was born. Only a virtuoso of Ganz's gifts and attainments could make his program effective. In fact, an artist who can play like Ganz does not belong to a particular place, but to the whole world.

"He has a tone of power with the distinguishing characteristic of an unusual nobility and warmth of tone, and makes manifest a personality as well as a mentality."

Williston-De Gogorza Joint-Recital.

Artha Williston's hold on Holyoke audiences was well exemplified by her reception last evening, both on her appearance, and the "demand for more." . . . Mrs. Williston has a career in store for her. She is most fortunate to possess a voice of such power and



ARTHA WILLISTON.

range and with it the "half has not been told." She sings better and better at every recital.—Holyoke (Mass.) Transcript.

Artha Williston, possessing a clear and beautiful soprano voice, shared Mr. De Gogorza's success with four well chosen pieces. . . . Mrs. Williston sings with a freedom that is entertaining to hear and pleasant to contemplate afterward. Somewhat coloratura in nature, although best classified as pure soprano, her voice reveals great richness.—Springfield (Mass.) Union.

Artha Williston, Holyoke's favorite soprano, possessing a clear and beautiful voice, shared with De Gogorza, the honors of the evening. . . . In a clear and beautiful soprano voice, Mrs. Williston rendered her selections in a manner that leaves no doubt as to her high standing in the music world. She was given an enthusiastic greeting and an ovation ushered her out.—Holyoke (Mass.) Evening Telegram. (Advertisement.)

Virgil Pupils at Country Life Exposition.

A piano recital by Emma Lipp and Marion Blair of the Virgil Piano Conservatory comprised the entertainment given to the visitors of the Country Life Permanent Exposition at the Grand Central Terminal, New York, Saturday afternoon, January 16. Both players were at their best, leaving little to be wished for in matters of musical feeling, tone or technic.

Emma Lipp rendered the "Liebesträume" of Liszt in a sweet poetical mood. Although the accompaniment was subordinated to the melodic material, it did not lack life and color. The same qualities were apparent in the "Romanza Passionata" by Mrs. A. M. Virgil, a composition replete with cantabile passages requiring excellent tone distinction. Brilliance of color and smoothness marked her rendition of the "Black Key Etude," Chopin. She handled the Liszt "Rhapsodie" broadly, producing an effect of grandeur and dignity. The execution alone would tax most players to their utmost, but Miss Lipp made much more out of this number than a mere exhibition of skill.

Marion Blair's usual precision, velocity and fullness of tone were not missing. She displayed sincerity of feeling in the "Recollections of Home," Mills, and "Funeral March," Chopin, and imparted considerable dash and fire to her playing of the "Polka," Bartlett, and "Rhapsodie," Liszt. The "Nocturne" for left hand alone by Scriabine requires careful distinction between theme and subsidiary material. Miss Blair modelled the melody beautifully and always seemed to give just the right value to other tones.

Many advanced players find the "Staccato Etude," Rubinstein, exceedingly difficult, as one must have far more endurance to play long staccato passages than average pieces require. She deserves much praise for playing it without slowing down at the fast brilliant points that baffle so many.

The technical illustrations of Mrs. Virgil's five minutes talk excited many comments of admiration from every one. These young girls were put to all kinds of tests for velocity, rhythm, accuracy etc., and came through with flying colors.

Thomson to Bring More Notables to Pittsburgh.

Under the efficient management of Edith Taylor Thomson, the impresaria of Pittsburgh, a most attractive series of concerts again will be given there next season. The concerts this season were so successful that five will occur next year and will include such sterling artists as John McCormack, Frieda Hempel, Tina Lerner, Pasquale Amato, Mischa Elman, Moriz Rosenthal, Edmond Clement, etc. The dates of these concerts, which will be held in Carnegie Music Hall, Pittsburgh, will be announced later. Miss Thomson's skillful management has done much to make this series a genuine feature of the musical season each year in Pittsburgh, and with such an array of artists their popularity is not at all strange.

Willy Burmester gave a concert with orchestra in Vienna not long ago. He played the Mendelssohn and Bruch (G minor) concertos, and a number of smaller works with piano accompaniment.

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" 23. Louisville, Ky.	" 28. Chicago, Ill.

SPRING TOUR APRIL 11 to JUNE 5

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Morgan Kingston's Operatic Roles.

In one season and a half with the Century Opera Company, Morgan Kingston has sung the principal tenor roles in eleven operas, viz: "Aida," "Lohengrin," "Carmen," "Jewels of the Madonna," "Trovatore," "Cavalleria," "Pagliacci," "Boheme," "Traviata," "Samson," "Tosca," and had the season continued to the end, he would also have sung in the "Huguenots," "Tannhäuser," "Butterfly," and "Tales of Hoffmann," making fifteen operas in all which Kingston has learned in as many months, for when he came to America a year ago last September, he knew only one of these operas, as he had devoted the three years, that he had been before the public to concert and oratorio work, where he took all before him, from the smallest concert to the biggest festival. He has sung almost every oratorio written, and his voice is wonderfully well suited to this sort of music. He was always a special favorite with the conductors of the different societies in England, on account of his good musicianship, as he could always be relied upon not to miss a beat even without a rehearsal. This great knowledge of rhythm he attributes to the fact that he had a wonderful training from the age of fourteen to eighteen years, in a brass band that became one of the first in England under Dr. Gladney, and it was there that his love for the Wagnerian music was fostered. When singing the "Messiah," in Dublin, two years ago, Mr. Kingston made such a sensation by his singing of the passion music that he had to repeat it, and, of course, "Thou Shalt Break Them," brought another encore.

During the four and a half years that Mr. Kingston has been singing he has never missed a concert oratorio or operatic engagement. This is indeed a recommendation for impresarios.

Attached are tributes to Mr. Kingston's excellent work in various operas:

"AIDA."

Kingston is a great singer; he was one of Dippel's discoveries in England. He bears a striking resemblance to the old pictures of Laurence Barrett. His voice is a robust tenor, of thrilling quality, and charged with the vigor and enthusiasm of youth. He will be a much talked of artist before the Century Company leaves Chicago. He did not make the mistake of trying to act too much in his role of Rhadames, but carried himself easily and gracefully.—Chicago Daily Journal.

"LOHENGGRIN."

Not since the days of Jean de Reszke has the story of the "Mission of the Grail" been sung so well, and this is written with grateful memories of Herman Jadower, Karl Jörn and Leo Slezak in the part at the Metropolitan Opera House. Hats off to you, Mr. Kingston; your voice, your phrasing, your diction were admirable. No need of a libretto to follow the text.—New York EveningWorld.

"SAMSON."

Morgan Kingston has done nothing better than Samson. He looked heroic, while his singing was altogether admirable, his lovely voice at its best.—New York World.

"PAGLIACCI."

Morgan Kingston, who appeared as Canio, was splendid, and sang the great aria that terminates the first act with fine force and effect. The young Welsh tenor was called out no fewer than seven times.—New York Sun.

"CAVALLERIA."

Morgan Kingston, who sang Turiddu, was in fine voice last night. He sang the excellent Siciliano in the overture with more fervor probably than he has ever put into his voice before, and the effect was unusually good.—New York Times.

"TRAVIATA."

As Alfred, Morgan Kingston was altogether at his best. Mr. Kingston's appearance and stage presence are particularly well suited to a role of this character and he played it with undeniable charm. His singing of the music was refined and impassioned, and his diction and enunciation were excellent.—New York American.

"TROVATORE."

Mr. Kingston, who was the Manrico of the caste, put to his credit one of the most brilliant performances of his part that have been seen in Chicago. Possessed of a voice that is of remarkable carrying power, he used it to such admirable purpose that there were moments—in "Di Quella Pirra," for instance—which really stirred the pulse.—Chicago Herald.

"BOHEME."

Morgan Kingston, who has earned much praise for his versatile operatic work, singing French, German and Italian opera with equal

facility, also proved a lyric and characteristic Rudolph. His aria in the first act brought him enthusiastic applause.—Chicago Examiner.

"CARMEN."

Morgan Kingston was Don Jose. His was the individual feature of the evening.—New York Times. (Advertisement.)

Maud Powell with Minneapolis Orchestra.

Yesterday afternoon there was another Beethoven concert and another snow storm, but the largest audience yet for any event in the memorable cycle turned out to hear the mighty "Eroica" symphony and Maud Powell in the divine violin concerto.

The first movement of the concerto is preceded by what is a little symphony in itself, after which Maud Powell began to play upon an instrument worthy of the gods and the sublime work. The woman who has introduced so many living composers to this country—Sjögren, Sibelius, Aulin among them—now gave an interpretation



AS DON JOSE IN "CARMEN."

MORGAN KINGSTON
In Some of His Well
Known Roles

Photos copyrighted by Mishkin, New York.

AS RUDOLPH IN "LA BOHEME."

fully worthy to be remembered side by side with those Ysaye and Kreisler have given of it. It had all the tenderness of woman, but nothing of her weakness, an art offering of the highest and not to be forgotten. The glorious instrument must have been the Amati that Queen Victoria gave this foremost of woman violinists.—Minneapolis Journal, January 22, 1915.

It was not expected by the Orchestral Association that the Beethoven concert, given at the unaccustomed hour of 4 p. m., would at first attract very large audiences, but the first and second served to establish a clientele with the result that the Auditorium was nearly filled at the third, given on January 5, with Fannie Bloomfield Zeisler as soloist, and the fourth, given yesterday afternoon, with Maud Powell as soloist, brought out a very large audience.

They who attended yesterday afternoon's concert were rewarded by the best readings of Beethoven compositions ever given by Emil Oberhoffer and the Minneapolis Symphony Orchestra and a rendition of the D major violin concerto by Maud Powell which left little or nothing to be desired.

MAUD POWELL'S TRIUMPH.

The assisting soloist at yesterday's concert was Maud Powell, the American violinist and indubitably the greatest woman violinist of the world today. Indeed she can bravely hold her own if sex be left out of the question. Her performance of the D major concerto, the only violin concerto ever written by Beethoven, was a memorable event, so truly did it catch, hold and reflect the real spirit of the master composer. There is no need at this time to speak of the commanding technical abilities of Maud Powell; of her nimble fingering, her entrancing trill, her sweeping and infallible accuracy or her phenomenal control of her bow. In tonal resource she is also beyond criticism, playing with varied color at will and making her fiddle speak with the voices of innumerable different instruments.

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All these difficult problems she has solved so thoroughly that they are unconsciously obedient to the behests of her conceptive ideals, and her eloquent translation of Beethoven's complex and beautiful message contained in his only violin concerto, was a revelation of her technical competence, tonal skill, profound intelligence and artistic feeling.—Minneapolis Tribune, January 22, 1915. (Advertisement.)

Elizabeth van Endert, Lyric Soprano.

Elizabeth van Endert, lyric soprano of the Royal Opera Houses in Dresden and Berlin, has won already a notable place in the song world of America. Last season she was brought to this country by Charles A. Ellis, manager of the Boston Symphony Orchestra, for a tour with that organization. She immediately won such public favor that she later toured with Fritz Kreisler, the violinist.

This season Mme. van Endert has been very busy filling engagements. A few weeks ago she was called upon to take the place of Julia Culp, who was taken suddenly ill. This brought her in close relationship with Antonia Sawyer, Mme. Culp's manager, and now that Mme. van Endert is to go on tour with Albert Spalding in the South, Mrs. Sawyer is associate manager with Mr. Ellis.

Mme. van Endert was for some time identified with the concert stage, before going into opera. Upon one occasion Count von Seebach, Intendant of the Royal Opera House, Dresden, heard her and induced her to enter opera. Following upon her success in Dresden came an offer from the Royal Opera House, Berlin. Last September she resigned and was to become the leading lyric soprano of the Opera in Charlottenburg, but the war stopped that.

During her operatic career Mme. van Endert has sung the title role in Richard Strauss' "Der Rosenkavalier" no less than forty times. She has also sung the leading soprano roles in "Pagliacci," "Carmen," "Der Freischütz," "La Boheme," "Lohengrin," "Faust" and those of several other well known operas.

An Interesting David Musicale.

Ross David and Mrs. David gave a most interesting musicale on January 23, at their residence-studio, New York, when a large and enthusiastic audience completely filled the handsome and spacious rooms and listened to a most delightful program, given by Mrs. Robert H. Mainzer, soprano, and Muriel Silba, pianist.

Mrs. Mainzer, who is one of Mr. David's artist-pupils, possesses a rich and mellow voice, truly soprano in its range and beauty. Her interpretations were charming, and her diction excellent. She sang two groups of songs, the first in German and the second in English, accompanied by Mrs. David and by Marion David. Her German numbers were by Schumann, Strauss, Hermann and Hadley, and her English group consisted of selections from the works of Carpenter, Chadwick, Spross and Salter. The audience was delighted with the singer and the songs and warmly applauded both.

Miss Silba played "Theme Varie," by Paderewski, and the "Carnival" music by Schutt, a Chopin valse, Liszt's "Liebesträume" and a composition by Schumann, displaying an excellent mastery of the technic and deep thought in her interpretations. Miss Silba is an earnest artist who is bound to become a distinct figure in the pianistic field. Miss Silba studies with Mrs. David.

Miss Silba also played at the musicale given by Mr. and Mrs. David on January 28, when Thangine Cox, of Harrisburg, and James Gamble, of Philadelphia, were soloists.

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GRAND OPERA IN NEW YORK.

"Carmen" Draws Another Huge Audience—"Ring" Cycle Auspiciously Opened with Excellent "Rheingold" Performance—Other Bills of the Week—Sunday Evening Wagner Concert.

METROPOLITAN OPERA HOUSE.

"Carmen," January 27.

Geraldine Farrar and Enrico Caruso, in their spirited and well sung assumption of the chief roles in Bizet's ever popular opera, are chiefly responsible for the tremendous drawing power which that work is exerting here at the present moment, but of almost equal attractiveness to the large audiences are Toscanini's conducting, Lucrezia Bori's appealing and sweetly voiced Micaela, the excellent Frasquita and Mercedes, respectively, of Mabel Garrison and Sophie Braslau, and last, but not least, the temperamental and resonant delivery which Pasquale Amato imparts to the role of Escamillo, the fiery and flirtatious slayer of bulls and conqueror of women. Robert Leonhardt, Angelo Bada, Leon Rothier and Desire Defrere filled the other roles, while Rosina Galli danced with grace and poetry during her bit in the second act tavern scene. The audience was huge in proportions and cataclysmic in its applause.

"Rheingold" January 28, (Matinee).

The annual presentation at the Metropolitan of the "Nibelungen Ring" matinee performances was opened auspiciously with an unusually excellent performance of "Rheingold" on Thursday afternoon, January 28. The cast was in many respects the same as on past occasions, but the role of Loge was performed here for the first time by Johannes Sembach, and most excellently done. Mr. Sembach's voice lends itself well to this music, and he interpreted the vocal part of it with a great deal of charm. His acting was remarkably appropriate to the character; his portrayal of the constant agitation and flickering of the fire was full of life and vivacity. He was dressed in flowing robes of light material, which added to the impression of the instability which Wagner expected Loge to express, and it is to be noted that Mr. Sembach never failed to indicate the fluttering of the flames at every repetition of the fire motif in the orchestra. His facial expression also added much to the impressiveness of his performance, although that, of course, must have been lost to many in an auditorium of such vast proportions as the Metropolitan.

The role of the troublesome Hausfrau, Fricka, was taken by Margarete Matzenauer, whose singing of the music was full of beauty and whose acting showed a complete understanding of the intentions of the composer-author. Albert Reiss has been so often praised for his portrayal of Mime that it is impossible to find anything new to add to this writing. It is difficult to conceive how any one not actually a dwarf can make himself so dwarf-like as Mr. Reiss does in this role, and his portrayal of it is at the same time pathetic and humorous.

The two giants were sung by Herbert Witherspoon (Fasolt) and Basil Ruysdael (Fafner), both of them excellently carried out. Ruysdael was vigorous, harsh and brutal in his part and realized eloquently the impression of the barbarous giant. Witherspoon sang the much larger role of Fasolt with exceptional impressiveness. He managed to convey with fidelity the idea of the primitive strong man and at the same time of the uncouth lover who cannot bear to part with the charming Freia. His voice lends itself unusually well to this music.

The Alberich of Otto Goritz was rather heavy in the acting and his voice is almost too harsh even for this role. The role of Freia was taken attractively by Vera Curtis, who looked charming in the part.

Margaret Ober was cast in the role of Erda and in that of Flosshilde. The other Rhine daughters were Lenora Sparkes and Elisabeth Schumann, and the trios were excellently sung.

The important role of Wotan was entrusted to Carl Braun, an artist who may be depended upon always to act the role as it should be acted. His singing was sonorous and intelligent. The beautiful tenor voice of Paul Althouse was well placed in the role of Froh and he was dressed to look the part and acted it with a quiet dignity and charm that rendered it very attractive. Arthur Middleton was the Donner, a role well suited to his powers. He acted with vigor, and his voice proved to be ideal in this strongly rhythmic music, which demands a powerful, but flexible, organ for its proper interpretation.

The stage management of these "Nibelungen" performances has been criticised in the past, but there was little to criticise upon this occasion, the whole performance being almost perfect. The opening scene under the waters of the Rhine and the scene in the Nibelungen cave are of extreme beauty, and the mechanical and lighting effects, etc., were carried out faultlessly. It cannot be said that the

scenery of the mountain top, which is used in the second and last scenes of this opera, is particularly attractive. The rainbow does not look as substantial as it should, and the actors were not seen to walk across it as Wagner directed. Also the rocks looked as little like real rocks as possible, but, of course, this is not due to a mistake on the part of any one connected with the Metropolitan Opera House, but solely to bad scene building.

The work was conducted by Alfred Hertz, who is nearing the end of his engagement with the Metropolitan Opera Company.

"Aida," January 28 (Evening).

The customary vital and finished reading of "Aida" was given at the Metropolitan under the baton of Giorgio Polacco and he was rendered ample cooperation by Giovanni Martinelli as Radames, Mme. Destinn as Aida, Pasquale Amato as Amonasro, Adamo Didur as Ramfis, etc. The Amneris was Margarete Ober, while Giulio Rossi did the King, Pietro Audisio was the bearer of messages, and Vera Curtis sang the music of the Priestess. Rosina Galli and her corps de ballet did some ingratiating terpsichorean interludes.

"Manon," January 29.

Massenet's setting of the Prevost story gradually is convincing New York audiences that it is infinitely superior to the fragmentary and amateurish Puccini compilation on the same subject. The older work is a masterpiece of melody and orchestration, while the Italian's composition reveals simply the precocious talent of a very young man who had a gift for euphonious harmonization.

Frances Alda, mistress of bel canto (which implies lovely tone production and the utmost smoothness in phrasing) was a most winning Manon for aside from her splendid vocalization she realized thoroughly the charm and capriciousness of the wayward beauty and embellished her acting with many fascinating touches of coquetry and allurements.

Enrico Caruso repeated his thrice admirable performance as Des Grieux. He is perfect in the singing of this role and acts it with superb virtuosity. Others who helped to make the evening a delightful one were Lenora Sparkes, Sophie Braslau, Maria Duchene, Maria Savage, Antonio Scotti, Leon Rothier, Albert Reiss, Andrea de Segurora, Paola Ananian, Vincenzo Reschiglian and Bernard Bégué.

"Fidelio," January 30 (Matinee).

For review, see editorial section of this issue of the MUSICAL COURIER.

"Bohème," January 30 (Evening).

Frances Alda in the role of the pathetic Mimi, and Luca Botta as the poet Rodolfo, gave a vocally and histrionically finished performance in Puccini's best opera which constituted last Saturday evening's popular priced offering. A large and appreciative audience was in attendance. Mme. Alda's voice, style and power of musical characterization are adapted perfectly to the Mimi music, and she delivers it with rare appeal throughout. Mr. Botta was in fine form and his singing of the ever popular "Narrative" precipitated salvos of applause. Giorgio Polacco conducted stimulatingly, bringing out also the fine details with a sure touch.

Other roles were taken by Antonio Scotti (Marcello), Lenora Sparkes (Musetta), Riccardo Tegan (Schaunard), Leon Rothier (Colline), Paolo Ananian (Benoit) and Robert Leonhardt as (Alcindoro), etc.

Metropolitan Sunday Concert.

A Wagner program constituted the Opera concert of last Sunday evening, January 31.

Mme. Gadske sang "Schmerzen," "Steh' Still" and "Träume" and the Isolde narrative from "Tristan and Isolde," and received an ovation for her warm tonal tints, and perfect delivery of word and musical phrase. As sounded by her "Träume" indeed was a poem of song.

Johannes Sembach, in "Am Stillen Herz," from "Meistersinger," and the prayer from "Rienzi," again revealed his very smooth voice, earnest style and absolute comprehension of the Wagner textual meanings.

Arthur Middleton, that extremely sympathetic artist, had ample chance in the "Wotan's Farewell," from "Walküre," to exhibit his resonant voice and command of pathos as expressed in tone and he availed himself fully of the opportunity. He scored impressively with his hearers.

The orchestra played the "Tannhäuser" overture, the "Entrance of the Gods into Walhalla," from "Rheingold," the "Rienzi" overture, and the "Ride of the Valkyries."

Philharmonic Performs Splendidly.

French programs with Lucrezia Bori as soloist were given by the New York Philharmonic Society at Carnegie Hall, New York, at its pair of concerts January 28 and 29. These programs opened with Méhul's overture, "La Chasse du jeune Henri," a work that is chiefly interesting nowadays as an example of the antique style in vogue in those good old days when simplicity was the rule. The orchestra played this work with much spirit, probably more than the composer ever dreamed of, and the horn passages representing the hunt were excellently done.

This was followed by an aria from "Céphale et Procris," sung by Lucrezia Bori, whose singing, however, is more effective in the modern works with which she is evidently in closer sympathy.

Following this the orchestra played the "Sorcerer's Apprentice," that wonderful semi-humorous fantasy of the ultra-modern Dukas, and this work was so beautifully done by the orchestra that the applause continued until they were forced to repeat it in its entirety, thus setting aside an entirely needless and worthless tradition that there shall be no encores.

If the same disregard of tradition had been carried out after the aria "Depuis le jour," from Charpentier's "Louise," which was sung by Miss Bori, the audience would certainly have been deeply grateful. Miss Bori sang this aria with exceptional beauty of interpretation and tone. She entered fully into the spirit of it and rendered Charpentier's exquisite melody with wonderful charm and grace of manner. She was enthusiastically applauded for many minutes, but refused to repeat.

The program closed with a stirring and beautiful rendering of Tchaikovsky's fifth symphony. Surely the andante cantabile was never more beautifully rendered than upon this occasion, and throughout the whole symphony the brilliant contrapuntal conception of the composer as well as his strong and virile motifs and developments were brought out by the players with immense power.

It was a beautiful production, and it may be added that altogether this was one of the most perfectly successful concerts that the Philharmonic Society ever has given.

Werrenrath Wins Peoria.

Regarding the recital which Reinald Werrenrath, the baritone, recently gave in Peoria, Ill., the press of that city said:

Mr. Werrenrath is mighty good to look upon and his boyish countenance beamed at the reception accorded him. His full rich tones were clear and distinct and his perfect enunciation easily established him as a favorite. Werrenrath's capabilities had not been extensively exploited in this part of the country until very recently, but his appearances have given decisive evidence that his exceptional musical gifts and qualifications are marked. Werrenrath inherited from his father, the great Danish tenor of twenty years ago, his mastery of singing, and the audience last evening left with the great satisfaction of having heard a young man sing a difficult and varied program in an unassuming, forceful way, without any of the flourishes which characterize the mannerisms of so many artists.—Peoria Journal.

Mr. Werrenrath's program was well chosen, and his audience was very enthusiastic over his voice, which is a rich baritone. He uses his voice to the best advantage and has besides a very pleasing manner.—Peoria Transcript.

Goodly in numbers and finely representative in quality was the audience which greeted Mr. Reinald Werrenrath, the celebrated baritone, . . . and enjoyed one of the most charming concerts yet heard in Peoria.

. . . Mr. Werrenrath's voice is so mellow and rich of tone, so admirably placed and so smoothly and compactly even throughout its length, that anything he chose to sing must be a delight, while as for his phrasing and interpretation, they are a joy to the soul of the discriminating listener.—Peoria Star. (Advertisement.)

Philadelphia Orchestra's Notable Concert.

Philadelphia, Pa., January 30, 1915.

Leopold Stokowski has conducted the Philadelphia Orchestra in many notable concerts recently, but probably none has measured up to those of Friday afternoon and Saturday evening of this week in pure musical interest. The program was one of the most striking of the season, the soloist one of the most notable, and the audience probably the largest ever gathered at the ancient Academy of Music for any purpose, public, political or artistic.

As the orchestral contribution Mr. Stokowski gave Schumann's "Manfred" overture and the fifth symphony of Beethoven. Fritz Kreisler presented the Brahms concerto in D. Projecting the dire outlook of Byron's hero and scorching passion "almost self consuming," this "Manfred" struck early in the concert the note echoed in the Beethoven work. As Philip H. Goepp intimates in his concert notes, "Manfred" deserves more attention here; it is easily the best musical treatment of Byron's work.

Kreisler gave the Brahms concerto with fine discrimination. H. P. Q.

Under Erich Band's leadership, Stuttgart heard the "Ring" cycle not long ago.

NEWARK FESTIVAL CHORUS REACHES 1,000 MARK.

Goal Reached After Weeks of Work and Faithful Service—Chorus Promises to Be the Largest in Country—February 3 and 4 Last Days for New Applicants—Many New Singers Registering Daily.

BOXES AND PATRONS' SEATS ARE SELLING RAPIDLY.

February 3—Contest for local soloist, Newark Music Festival Association, Burnet Street School.

February 10—Recital by Arturo Nutini, in Wallace Hall.

February 19—Eliot Street School Artist Series, fourth concert.

March 9—Newark Musicians' Club, first public concert, Wallace Hall.

March 19—Eliot School Artist Series, fifth concert.

April 19—Newark Symphony Orchestra, Wallace Hall, second concert.

April 21—Men's Chorus, of the Oranges, second concert.

April 25—Lyric Club, second concert, Wallace Hall.

April 30—Orange Musical Art Society, second concert.

May 4—"Opera Night," Newark Music Festival, First Regiment Armory.

May 5—"Wagner Night," Newark Music Festival, First Regiment Armory.

May 6—"Concert Night," Newark Music Festival, First Regiment Armory.

Newark, N. J., February 1, 1915.

Over one thousand voices have been registered to date in the gigantic festival chorus which is to take part at the three concerts to be given in the First Regiment Armory on May 4, 5 and 6 next. When C. Mortimer Wiske was engaged by the association last May to conduct the spring festival he agreed to organize "a chorus of from 600 to 1,000 voices." At that time it was believed that not more than 600 or 700 singers would take part at the festival concerts, although the one thousand mark was set as the desired goal. The advisory committees of both Newark and Jersey City have been working continually to enlarge the choral body, and not only have their efforts been most successful, but they have also increased the chorus to a larger size than they ever dreamed of, and incidentally they have made the combined choral bodies of Newark and Jersey City one of the largest choruses in the country.

This is indeed a record, but the members of the advisory committees are not through yet. One more week's time is to be allowed them in which to secure men's voices. While there are enrolled a large number of male voices, more are needed. During these few remaining days every member is endeavoring to enlist more men. The closing date for sopranos and contraltos will be February 3 in Newark and February 4 in Jersey City. No applications of male singers will be received after February 10 in Newark and February 11 in Jersey City.

Judging from the present daily enrollment and the large percentage of increase, before the list closes a very much larger chorus will be rehearsing weekly. The Newark singers meet every Wednesday evening; this week the rehearsal will be held in the Burnet Street School, Eagle street entrance, the singers returning to the Central High School, High street, next week. The Jersey City rehearsals are held every Thursday evening in the Lincoln High School, Harrison avenue and Crescent street.

CONTEST FOR LOCAL SOLOIST.

This Wednesday evening, in the Burnet Street School, the contest for the local soloist who will take part at the May festival is to be held. There are registered at the present writing thirty-four applicants. Each girl must be under twenty-five years of age and a resident of Essex County for at least a year. The members of the advisory committee as the judges will be screened off so that they cannot see the singers. The contestants will be known by number and will draw for their respective positions. Each singer will be allowed to select her own song, as well as her own accompanist.

A crowded house is expected Wednesday evening, as not only will the entire Newark chorus be present, but the Jersey City singers have also been invited. A large number of the members of the Festival Association have expressed a desire to attend, and undoubtedly the officers and board of directors will be on hand. No visitors will be admitted.

GERMANY-AUSTRIA BENEFIT CONCERT.

In Krueger Auditorium, a week ago Sunday evening, a benefit concert was held for the war sufferers of Germany and Austria-Hungary. In spite of inclement weather, a

large audience assembled and enjoyed a concert which proved an artistic as well as a financial success. The soloists on this occasion were Lucy Gates, soprano; Carl Friedberg, pianist, and Theodore Spiering, violinist. All three are well known to the musical world. The Newark Symphony Orchestra (formerly the Eintracht Orchestra), with Louis Ehrke conducting, added to the pleasure of the evening by contributing several numbers.

LYRIC CLUB CONCERT.

The first concert of the Lyric Club, on Wednesday evening last, drew a large audience to Wallace Hall. A program of unusual merit had been arranged and proved a treat to listen to. The soloists were Estelle Wentworth, soprano, and Allen Hinkley, bass. Edna Wandling was the accompanist and the New York Festival Orchestra assisted.

MUSICIANS' CLUB CONCERT.

The first public concert of the Newark Musicians' Club will be held on March 9, in Wallace Hall. One of the most attractive programs ever presented to a Newark audience is to be offered at this time, and a capacity house is looked for. In next week's issue of the MUSICAL COURIER the full program will be published.

T. W. ALLEN.

Busoni at the Philharmonic.

In the Liszt E flat concerto, Ferruccio Busoni ever has been a heroic pianist, and at the Philharmonic concert of last Sunday afternoon, January 31, in Carnegie Hall, he gave renewed and remarkable demonstration of that fact. It was a brilliant presentation in every sense of the word, the performance being of sparkling technical nature, multi-colored in tone, and filled with exactly the right consistency of sentiment and dash called for by the picturesque pages. The Busoni musicianship was in striking evidence also, for it never permitted that artist to thunder for the mere pleasure of making sound, or to exaggerate his tempi or tonal effects. Also in his sense of form and proportion and the relation of piano to orchestra, Busoni gives substantial joy to connoisseurs of such matters and his work of last Sunday was no exception to his ordinary rule. He was listened to with keen sympathy and rapt attention, and at the close of the imposing climax which this musical, pianistic and intellectual giant built up in the finale of the concerto, the enthusiasm of the audience broke all bounds, and Busoni was made the recipient of unbridled tributes of admiration. His success may justifiably be called extraordinary.

Rimsky-Korsakoff's "Scheherazade" suite was one of the orchestral selections which showed the Philharmonic at its best, and Berlioz's "Carneval Romain" was the other. The men played with wonderful precision, ardor and understanding.

A "Meditation" for string orchestra, by Henry Burck, proved to be commonplace in melody, lean in scoring, and without harmonic flavor.

Another novelty was the "Prelude and Temple Dance," by Nicola Laucella, a flutist of the Philharmonic, from

MUSIC OF THE WEEK.

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NEW YORK.

FEBRUARY.

Wed. 3. Eve.—LAURA MAVERICK. Aeolian Hall.

Wed. 3. Eve.—"EURYANTHE." Metropolitan Opera House.

Thurs. 4. Aft.—HAROLD BAUER (New York Symphony). Carnegie Hall.

Thurs. 4. Aft.—"WALKURE." Metropolitan Opera House.

Thurs. 4. Eve.—EMILIO DE GOGORZA. Brooklyn Academy.

Thurs. 4. Eve.—GENA CIAPARELLI-VIAFORA. Aeolian Hall.

Thurs. 4. Eve.—"L'ORACLE." Metropolitan Opera House.

Fri. 5. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.

Fri. 5. Aft.—FRITZ KREISLER (New York Symphony). Aeolian Hall.

Fri. 5. Aft.—PHILHARMONIC SOCIETY. Carnegie Hall.

Fri. 5. Eve.—"MADAME SANS-GENE." Metropolitan Opera House.

Sat. 6. Aft.—ETHEL LEGINSKA (Young People's Symphony Concert). Carnegie Hall.

Sat. 6. Aft.—MOZART SOCIETY. Hotel Astor.

Sat. 6. Aft.—PHILHARMONIC YOUNG PEOPLE'S CONCERT. Aeolian Hall.

Sat. 6. Aft.—"LOHENGRIIN." Metropolitan Opera House.

Sat. 6. Eve.—PEOPLE'S SYMPHONY CONCERT. W. I. H. S.

Sat. 6. Eve.—"HANSEL AND GRETEL" and "CAVALLERIA RUSTICANA." Metropolitan.

Sun. 7. Aft.—KREISLER (New York Symphony). Aeolian Hall.

Sun. 7. Aft.—JULIA CULP (Philharmonic). Carnegie Hall.

Sun. 7. Eve.—Concert. Metropolitan Opera House.

Tues. 9. Eve.—RUBINSTEIN CLUB. Waldorf-Astoria.

Tues. 9. Eve.—PAUL ALTHOUSE and HELEN JEFFREY. New York University.

Wed. 10. Aft.—BUSONI (New York Symphony). Carnegie Hall.

whose pen other works have been heard at the concerts of that body. This latest Laucella example is ballet music from his opera "Mokanna (based on "Lalla Rookh") and shows a decided faculty for melodic invention, piquant rhythmic expression, and finish and fertility in orchestration. The audience liked the Laucella music unmistakably.

JERSEY CITY FESTIVAL CHORUS INCREASING DAILY.

February 4 Set as Final Day for Enrollment of Sopranos and Contraltos—List of Male Voices to Close February 11—Musical Items of Interest.

Jersey City, January 28, 1915.

The enthusiasm over the Jersey City festival chorus increases daily. Several of the church choirs are considering changing the date of their choir practice, that falls on Thursday evening, in order to let many of their singers take advantage of the opportunity of singing with the festival chorus. Many of our best vocal instructors have entered pupils and many others are asking choirmasters to make a change, to enable their students to join. From all sections of Hudson County, from Weehawken to Bergen Point, applications are coming in, and many tenors and basses have responded to the call for more male voices. Thursday evening is the regular rehearsal night, at 8 o'clock, in the Lincoln High School. February 4 is the last day on which sopranos and contraltos can enlist. February 11 has been set as the closing date for male voices.

PUBLIC SCHOOL SUNDAY CONCERTS.

The school extension committee has arranged several excellent programs for the Sunday concerts given in the schools. These concerts, with 800 or 1,000 music lovers as an audience, are fast becoming a real factor in musical and educational work. Some of those who have contributed their talent are from the Women's Choral Society and the High School Orchestra, Moritz E. Schwarz, director. Ruth Knight, pianist; Mararet A. Slocum, teacher of piano; Harriet Phelps, soprano; Jessie G. Fenner; Isabel Klemmer, soprano; Nellie Lewis, soprano, and Charles Gallagher, baritone, are among those to take part.

SCHUBERT GLEE CLUB CONCERT.

The Schubert Glee Club gave a concert at the Bergen Reformed Church last week for the benefit of Christ Hospital. Louise Decker-Scanlon, soprano; Josephine Emerson, violinist, and Harry Glasser were the assisting talent. Malvina Herr, a young pianist of prominence, played the accompaniments for the club. Miss Herr is doing special work in accompanying. Mrs. Scanlon has a fine dramatic voice, and is a popular singer in this city. Josephine Emerson's playing was warmly received, as was also Mr. Glasser's singing. Roy K. Falconer, director of the glee club and organist of First Presbyterian Church, contributed two organ numbers that gave pleasure to the large audience that filled the edifice.

MUSICIANS' SOCIETY PROGRAM.

Jessie G. Fenner entertained the Musicians' Society last evening, January 27. This is the second program arranged by the committee in charge of the programs, and was on the subject of "Voice and Voice Culture."

MUSIC NOTES.

The director of music in the Jersey City Public Schools gave a very interesting talk on the subject of his work in the schools. The next meeting will be held in February.

JESSIE B. LOCKHART.

Bloch Pupils in Recital.

Mr. and Mrs. Alexander Bloch gave an exhibition of the work of their pupils at the Colgate-Pickett School of Music, New York, on Sunday afternoon, January 31. The playing of these pupils was uniformly of a very high order, speaking well for the excellence of their training, and was much appreciated by a large number of friends and invited guests. The program follows: "Venetian Gondolier's Song," piano (Mendelssohn), Estelle Freid; air from "Preciosa," for two violins (Weber), Sidney Sugarman and Philip Markel; "Cavatine," violin (Schmidt), Philip Markel; "Melodie," in F, violin (Rubinstein), Sidney Sugarman; sonata, in G minor, violin (Tartini), Morris Harrison; nocturne, violin (Field), Elizabeth Brewer; sonata, in D major, violin (Handel), Edward Fried; trio, violin, cello and piano (Bohm), Margaret Nicholson, Eva Jonas and Samson Bloch; two, two part inventions, piano (Bach), Eva Jonas; concerto No. 1, violin (Seitz), Emil Bloch; "Variations on a Theme by Corelli, violin (Tartini-Kreisler), Edward Murray.

Elberfeld's Opera has been giving "Freischütz," "Undine," "Tiefand," "Trovatore," "Aida," "Jewels of the Madonna," etc.



TRENTON (N. J.) MALE CHORUS.
Otto Polemann, Conductor (extreme right). Alma Gluck, Soloist.

Trenton's Excellent Male Chorus Concert.

Alma Gluck and the Trenton Male Chorus, Otto Polemann conductor, gave Trenton the finest concert heard in that city in years, Monday evening, January 18, in the Trent Theatre.

It was the first public appearance of the Male Chorus which was organized two years ago by almost the entire membership of the old Arion Glee Club. The formation of the Male Chorus was primarily due to a difference of opinion among the singers in the Arion Club. Those who were members of the Arion and are now in the Male Chorus were dissatisfied with the class of music being sung to please a few members. They were ambitious to produce better music than the simple songs and glees that had been a time honored custom with the Arions and because of this the Arions disbanded, the best voices and best musicians forming the Male Chorus, with Otto Polemann as conductor.

Conductor Polemann's work with the Male Chorus bore fruit abundantly in this initial concert, for the unanimous opinion of the local press and the large and brilliant audience present, was that all previous male chorus singing in Trenton had been so far surpassed as to make comparison impossible. The Male Chorus, composed of thirty voices, developed a beautiful, full rich tone that compelled unstinted applause and won encores after every number on the program. The chorus was perfectly balanced in all its parts and sang with so intelligence that reflected the

genius of its conductor and was a keen delight to the audience.

The reputation Conductor Polemann had established as conductor of the Trenton Quartet Club, the Arion Glee Club and the Trenton Festival Chorus has been greatly enhanced by this concert in which his fine musicianship was displayed throughout.

The members of the Trenton Male Chorus are: First tenors—John J. Bergen, George Brotherton, James E. Wassell, Harry A. Hill, Charles J. Houck, Edward Braithwaite, Albert G. Watson, John Sperling. Second tenors—Daniel J. Henry, Ambrose H. Allen, Albert A. Marshall, William H. Cauldwell, Melville Chambers, John D. Cochran, Bert F. Keevil. First bass—H. A. Delp, Joseph C. Golding, K. B. Lagerson, James A. Newell, Edwin S. Sutton, William O'Toole, Russell P. Dey, Leroy Trudell. Second bass—Harry M. Bratton, Thomas Golding, David Kopf, Fred W. Mathews, Albert J. Schultz, Charles M. Titus, Russell Snedeker.

Following are the officers of the chorus: Conductor—Otto Polemann, assistant conductor—Edwin S. Sutton, accompanist—Charles W. Pette, president—Fred W. Mathews, vice-president—Harry A. Hill, secretary—Charles M. Titus, assistant secretary—James E. Wassell, treasurer—Ambrose H. Allen, librarian—Daniel J. Henry, directors—Otto Polemann, Edwin S. Sutton, Fred W. Mathews, Harry A. Hill, James E. Wassell, Charles M. Titus, Ambrose H. Allen, Daniel J. Henry, David Kopf, John J. Bergen, Harry M. Bratton, Albert J. Schultz.

Mme. Gluck's triumph was complete. Her program was made up of happy selections and she graciously responded to repeated encores. The complete program is appended: "Polish Tavern Song," Stehle, Trenton Male Chorus; aria "Bel Raggio Lusinghier" from "Semiramide," Rosini, Mme. Gluck; "Hong Kong Romance," Hadley, "I Saw Esau," Linders, Trenton Male Chorus; "Du bist die Ruh," Franz Schubert, "Die Forelle," Franz Schubert, "Die Lotosblume," Rob. Schumann, "Der Sandmann," Rob. Schumann, "Botschaft," Brahms, Mme. Gluck; "Ashes of Roses," Wolfe, "The Cavalier's Song," Werrenrath, "The Serenade," Haydn, "Love and Spring," Von Weinzierl, Trenton Male Chorus; "Bohemian Cradle Song," Smetana, "Peasant Song," Rachmaninoff, "Chanson Indoue," Rimsky-Korsakoff, "Song of the Shepherd Lehl," Rimsky-Korsakoff, Mme. Gluck; "Bird Song," Von Weinzierl, Mme. Gluck and Trenton Male Chorus; "Allah," Chadwick, "Little Gray Dove," L. V. Saar, "From the Land of the Sky Blue Water," Charles Cadman, "Faery Song," Schindler, "Will o' the Wisp," Spross, Mme. Gluck; "Sweetheart, Sigh No More," Lynes, Trenton Male Chorus.

Kathleen Howard's Recital.

Kathleen Howard, leading contralto of the Century Opera Company, will give a song recital in Aeolian Hall, New York, on Tuesday evening, February 16. Miss Howard will have the assistance of Coenraad V. Bos as accompanist.

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Miss Goodson's Program and Press Tributes

At her Carnegie Hall, New York, recital, Thursday evening, February 4, Katharine Goodson, the English pianist, will play these numbers: "Aria," Pergolesi; "Gigue" in B flat, Bach; "Menuett," Beethoven; "Capriccio," Scarlatti; sonata in A flat, op. 110, Beethoven; fantasia in F minor, op. 49, three etudes, mazurka in A minor, op. 17, No. 4, and scherzo in B flat minor, op. 31, Chopin; prelude, "Chansonette," and "Danse," from suite moderne, op. 15, Arthur Whiting; "Sans Souci," op. 25, No. 2, Henry Holden Huss; "Märzwind," op. 46, No. 10, MacDowell; etude Arabesque, Arthur Hinton; Rhapsodie Hongroise, No. 2, Liszt.

The following are excerpts from reviews of Miss Goodson's recitals in Brooklyn and Chicago:

Katharine Goodson is an artist of great power and ability, whose work is, rendered more enjoyable by her charmingly unaffected manner.

The pianist gave a brilliant performance of a varied program, which included an "Aria" by Pergolesi, a "Gigue" by Bach, "Capriccio" by Scarlatti, and Beethoven's sonata in A flat.

Miss Goodson gave a group of Chopin selections which showed her wonderful interpretative power to greatest advantage. These included a fantasia in F minor, three etudes, mazurka in A minor and a scherzo in B flat. MacDowell's "March Wind" was played in a most effective manner and was repeated after prolonged applause. At the close of the recital, Miss Goodson played Chopin's valse, op. 64, No. 1, as an encore.—The Brooklyn Times, January 16, 1915.

Miss Goodson had been heralded as a pianist of more than ordinary ability, and her performance last evening certainly established her claim to virtuosity.

Beginning with a soft toned aria by Pergolesi, in which a lovely singing tone was shown, she followed with the lively "Gigue" in B flat, by Bach, and here a perfection of technic caught the ear with rhythmic precision, which was further enhanced by a superb performance of a "Capriccio," by Scarlatti. Beethoven's masterly sonata in A flat revealed the poetical insight of the artist, and the audience settled down to the enjoyment of content.

In rippling runs and majestic chords Miss Goodson showed her complete mastery of the keyboard. Six Chopin selections followed, and each was, if possible, more satisfying than its predecessor, and then three dainty brieflets from Arthur Whiting's "Suite Moderne," op. 15, captivated the listener, and brought forth enthusiastic applause. In MacDowell's "Märzwind," op. 46, No. 10, the artist reproduced the stormy surges of the Equinox, to the wonder and delight of all. The program concluded with a sweeping performance of Liszt's "Rhapsodie No. 2," and the familiar concert masterpiece has never had a more masterful interpretation.—The Brooklyn Daily Eagle, January 16, 1915.

Katharine Goodson, the famous English pianist, gave a recital last night in the music hall of the Academy of Music, under the auspices of the Brooklyn Institute, which was thoroughly satisfactory to the large audience assembled.

The delight of the audience was manifested by prolonged applause after each number.—The Brooklyn Citizen, January 16, 1915.

Katharine Goodson, the English pianist, gave a recital last night in the music hall of the Academy of Music. It was the first important piano recital of the season here.

It was in the second part of the program that Miss Goodson substantiated the claims that have been made for her. It was as a player of Chopin that Miss Goodson won her greatest triumph. Miss Goodson was called upon to repeat MacDowell's piece, and, after the Liszt rhapsodie, she gave a waltz encore.—The Brooklyn Standard Union, January 16, 1915.

Miss Goodson's tone is attractive in passages which demand poetic interpretation, and it is big without being disagreeable in other passages which exact sonority and strength. A great deal can be said in praise of her interpretative accomplishments. It is well sometimes to hear a composition played according to the manner in which it might have been conceived by the man who set it down, rather than according to that which the performer, desirous of bringing a new "reading" into existence, thinks should be adopted by the world. It is worth pointing out, in connection with the artistic pleasure that was to be derived from the hearing of these worthy works, that it remained for a British pianist to set them forth.—Chicago Herald, January 19, 1915. (Advertisement.)

Opera Club Applauds Mme. De Vere-Sapio.

An unmistakably hearty reception greeted Clementine De Vere-Sapio on her appearance at the Waldorf-Astoria, New York, on January 21, with the National Opera Club. She was the recipient of a welcome such as New York audiences extend only to their favorites. Her singing awakened pleasant memories, for the artist selected music rarely sung by her now, but with which, in former years, she won her way into the heart of the American public.

In the "Polonaise," from "Mignon," her voice showed its pure crystalline resonance and wide range, while her execution was as rippling and flawless as ever. But more dramatic and riper qualities she exhibited as L'Infant in Massenet's duet from "Le Cid," with Minnie Tracey.

It will be remembered that Mme. De Vere-Sapio created the role of L'Infant on the first production of that opera in New York, at the Metropolitan, under the Grau regime, a performance memorable for its remarkable cast, including Jean and Edouard de Reszke, Lassalle and Plançon.

Myrna Sharlow for Montreal.

Myrna Sharlow, the brilliant young American soprano, will make her Canadian debut on Sunday afternoon, February 14, at the fifth Donalda musicale at His Majesty's Theatre, Montreal. Mme. Donalda heard Miss Sharlow last summer at Covent Garden, London, and was so impressed with the beauty of her voice, the charm of her personality and the finish of her art that she determined at once to

WOULD you advertise an ink that never dries and expect to sell it? Imagine seeing an advertisement "Dye That Will Fade" or "Buy Piffle Baking Powder—It Never Succeeds." Yet a large percentage of music clubs are asking the great public to pay for tickets and hear something they cannot understand. This is called education!

To declare openly that you do not understand music is to disgrace your family. So the great mass is silent and the chosen few reign supreme. You may resent this and say: "We have ten concerts a year in our city of one hundred thousand, and they are well attended." Are they? Perhaps two thousand of your one hundred thousand attend those concerts. What of the ninety-eight thousand? Are they being educated?

I like to sing to the man who has never understood music, sing to him in a tongue he understands, and let him feel it is understandable, because it originated in the mind of a fellow countryman. That is one reason why I am singing entire programs of songs by American composers, and the reason for singing all my recitals in English. We must give an understandable recital to interest people.

Do not think I am picturing America as unmusical. I am proud of the love for music, as I find it in this country, but song recitals in several tongues are for the chosen few. And my argument is that the clubs of the country are not doing enough real educational work to reach the masses.

The art of singing is lost to one who cannot understand and live a language. Think what a mere inflection of the voice means; it changes the thought of a single word. The art of singing is in delivering a message. If you can sing the word "yes" and through your art convey that you mean "no," you are delivering a message. If one word can be changed by an inflection of the voice, what of a group of words or a sentence?

bring about her engagement for the Montreal series of musicales. The selection of Miss Sharlow is doubly significant through the fact that Montreal music lovers are exceptionally exacting in the matter of imported artists.

A Musical Marriage.

On Monday, January 25, Emil Heermann and Dorothy Kirkpatrick were married at Eaton, Ohio.

Mr. Heermann has been with the Cincinnati Symphony Orchestra for many years, having succeeded his father as concertmaster.

Miss Kirkpatrick is a resident of New Paris, Ohio, and met her future husband while studying under Johannes Miersch at the Cincinnati College of Music. She was formerly a pupil of Mr. Miersch at the Indianapolis Conservatory of Music, but continued her studies for four more years on his removal to Cincinnati, where last year she distinguished herself as a fine violinist in playing the Beethoven concerto for violin and securing her certificate as violinist "with distinction."

Owing to Mr. Heermann's duties with the orchestra, the young couple will find an extensive wedding journey impossible and will soon be at home to their friends at 800 Oak street, Cincinnati.

A PLAIN TALK TO MUSIC CLUBS

By

PERCY HEMUS



PERCY HEMUS,
America's Baritone.

What chance has the layman to know this if he hears songs in a foreign tongue?

With instrumental music this is different. The mechanical devices, piano players, etc., help greatly if one cares to understand, for repeated hearings bring out hidden beauties and the layman can become familiar with the composition; but in song it is different. The layman only judges the voice and is barred from the art of singing if a strange language is used. I know there are leaders of clubs who say if they really want to understand singing, let them study the languages. But is this fair and practical? What of the question of a musical nation? How can we create in our own a feeling of understanding based on foreign thought and art alone? We need not be narrow and shut

out the good from Europe, but a more equal division is needed now. Give the American composer a chance, but don't say that you are, if you only have foreigners who deign to sing a song or two at the end of a classic program.

Singing American songs has been fostered too much by a personal feeling between composer and singer. Songs should be sung because of merit and not friendship. Finally—pay your American singer a fair price so that he can compete with the foreigner on an equal basis. To pay the foreign artist \$700 and your American artist \$200 is giving the foreigner money for pages of advertising which make him a box office value. Why not try the understandable program as a box office value? Think of the public awaiting the call when it is finally aroused to the truth. Try advertising American artists, engage only those who really sing in an understandable way, let them deliver the message of art in our tongue and watch America grow.

(NOTE.—Percy Hemus is well known as an American baritone whose efforts in behalf of American composers have attracted favorable attention.)

Modern Music

January 26 seems to have been a day of modern music in New York, for in the afternoon Ornstein gave his first futurist concert at the Bandbox Theatre, and in the evening the MacDowell Club gave a program of compositions by Florent Schmitt. Claire Norden played twelve of his piano compositions, which are wonderfully well constructed, but rarely touch on the advanced modern style that the composer shows in his "Tragedy of Salome" and in the quintet in B minor, which formed the conclusion of the program. The quintet was played by Gaston Dethier, piano; Edouard Dethier, violin; Davol Sanders, violin; Samuel Lifschey, viola, and Edwin T. Rice, cello, who gave it an adequate, though somewhat unequal, performance. It is undoubtedly one of the most valuable contributions to chamber music literature that has been made in recent years and should be heard frequently. Schmitt has constructed the work carefully and with much homogeneity. His themes are strong and forceful and he develops them with logical skill. The work is very long, but holds the attention of the listener throughout.

Siegfried Wagner lead an orchestra concert not long ago in Leipzig for the benefit of the war sufferers.

SAN DIEGO VISITED BY MUSICAL COURIER LOS ANGELES CORRESPONDENT.

Panama-California Exposition "Is a Fairy City of Old Spain Set Down in the Midst of Modern Civilization"—Southern California Beauties and Resources Well Set Forth at This Fair—How Children Are Taught Harmony by a Local Teacher
—Los Angeles Notes.

1110 W. Washington Street,
Los Angeles, Cal., January 16, 1915.

I spent a week recently in the "City of the Sun" and greatly enjoyed my glimpse of the Panama-California Exposition and meeting a few of my San Diego musical friends. The exposition at San Diego stands in a class by itself. It is neither as large nor as pretentious as many another exposition, but as a work of art, it is a gem and a finished production. It is a fairy city of old Spain set down in the midst of modern civilization. The buildings are authentic examples or reproductions of the Spanish renaissance and the old California Mission. The grounds and the plant life are nothing short of marvelous. To all appearances they might have been growing for years. Vines cover some of the buildings to the roof—tall palms and other trees are abundant and no barren ground is to be seen anywhere. Every possible plant, bush or tree characteristic of this section is to be found in perfection.

The object of this exposition is to show to the fullest extent the beauties and resources of Southern California and this its promoters certainly have succeeded in doing.

I regret not having been able to attend the opening exercises, when the great organ donated by Mr. Spreckels, together with the People's Symphony Orchestra, under Chesley Mills' baton, and Mr. Lehmann's chorus of three hundred voices, with soloists, made a splendid impression. The organ is one of the largest in the world and cost \$100,000. It is enclosed in a semi-circular concrete stage facing an open plaza and can be heard all over the grounds. Dr. H. J. Stewart, of San Francisco, is the official organist for the year. I was pleased to have the opportunity of singing in the exquisite Blue Room of the Seven Counties' Building before an audience composed of the visiting board of representative women from the southern counties and many local prominent club women. Appearing on the same program were Mrs. Sample, a San Diego singer, and Florence Norman Shaw, violinist.

ZAY RECTOR BEVITT'S SUCCESS.

Ever since last summer, when I met Mrs. Bevitt and saw her give a demonstration with her little folks before the Music Teachers' State Association convention at San Diego, I have been interested in her work and have wondered how she succeeded in producing the remarkable results she does with children. I made a point of spending Saturday morning in her studio so as to try to discover the secret. Her studio is in her home, is spacious, sunny and airy, looking out upon the greenness and freshness of the outdoors and is expressive of the woman herself, with her bright, sunny face and the loving heart that the children understand and appreciate so well.

I found eight or ten little folks, ranging from four to ten years, and the things those little folks were able to do seemed unbelievable to me. When I inquired, Mrs. Bevitt said: "The old manner of teaching music, and especially harmony, put the cart before the horse. I have simply reversed it." The old idea of teaching harmony was a course ranging from several months to a year of theory before any practical work was done. Mrs. Bevitt begins almost from the first with the chords and simple triads. As near as I could see, her children thought in chords, where others would still be figuring out the single tones. Then, too, she uses the greater staff from the start, and by so doing disposes forever of all confusion as to the reason of the treble and bass clefs, and the children read as readily on one staff as the other. From the first after a few preliminary lessons they begin to write chords from dictation and can play them on the piano or write them on the blackboard with equal ease. While she teaches in classes of several numbers, each child receives individual attention.

Little Herbert, aged six, carried a note to his papa, who, by the way, is a distinguished musician, asking him to give the boy simple dictation in chords, in several positions and any key. The aforesaid papa was simply astounded at the promptness and facility with which the little son responded. When he asked him if it was hard, he was greeted with a surprised, "Why, pop, that's fun!"

The thing that greatly impressed me was the ability to concentrate which all these little folks seemed to develop. They love it so much that after two hours and a half of work, Mrs. Bevitt had to drive them home. On several occasions small boys have played truant from the regular school to attend music classes, but naturally this ardor had to be discouraged.

One other thing in which I was much interested was the clever manner in which Mrs. Bevitt has arranged some



ONE OF MRS. ZAY RECTOR BEVITT'S CLASSES. MRS. BEVITT IN UPPER LEFT HAND CORNER.

of the bigger compositions so they can be played by the children. Instead of simplifying, she arranges the composition for perhaps four children, so that each shall be able to play a part within their ability, and yet, taken together, it makes the complete composition and they hear the entire work and become familiar with it. I heard one of the little girls, nine years old, play Scarlatti's "Cats' Fugue" with Mrs. Bevitt without a break in the rhythm and the effect was that of a single person playing. She has arranged this so that four of the little folks can play it, and the effect is really remarkable. She will give a recital shortly with her pupils, demonstrating what can be done, and every number will be one of the larger compositions.

One of my pleasantest memories will be the evening I spent with Mr. and Mrs. Tyndall Gray. Mr. Gray is the San Diego correspondent of the MUSICAL COURIER and member of the largest music firm in that city. Mrs. Gray is perhaps the best known piano teacher there and has charge of the music at Bishop's School. They are a charming couple and delightful company.

LOS ANGELES EVENTS.

It is doubtful if any other artist could fill Trinity Auditorium to overflowing three times in eight days, but that is what John McCormack did. In all probability had he chosen to give the fourth concert, it would have been to another capacity house. The same golden voice, the liquid beauty of which is unsurpassed, the charm of presence that have endeared John McCormack to his audiences for years seem to increase with each appearance, and they were loath to let him go at the end of his program.

This year Mr. McCormack's programs contained more operatic arias and art songs than formerly, and he showed himself master of all. But the old favorites had to be sung and every one seemed dearer than ever. Edwin Schneider at the piano gave perfect support and came in for his share of applause, as did Donald McBeath, the young Scotch violinist who has participated in Mr. McCormack's programs for several seasons.

NATIONAL GRAND OPERA COMPANY.

The National Grand Opera Company will open its season of three weeks, Monday, January 18, of which I hope to send a full account.

SESSIONS RECITAL.

My absence in San Diego prevented my hearing Archibald Sessions' third organ recital given January 6. He was assisted by the Christ Church Quartet, Bertha Winslow Vaughan, soprano; Minne Hance, contralto; John Stockman, tenor, and Joseph Porter, bass. The program was a beautiful one and if it equalled the others given by Mr. Sessions this year, it was a delight. Concerts this year have been unusually interesting and Mr. Sessions has been in magnificent form.

VON STEIN ACADEMY CONCERT.

Von Stein Academy of Music gave the 372nd students' concert and semi-annual award of diamond, gold and silver medals at the Gamut Auditorium, Tuesday evening, January 12. It was a long and excellent program and

the awards won were as follows: The diamond medal by Hazel Yoho, the gold medal (the third time) by Mildred Dean, the silver medal by Hubert Tucker.

JANE CATHERWOOD.

Second Arion Society Concert.

The second concert of the current season by the Arion Male Chorus took place in the large hall of the society, Park avenue and Fifty-ninth street, New York, Sunday, January 31, with Mrs. Frank King-Clark, mezzo-soprano, solo vocalist, and Leo Schulz, solo cellist. An orchestra, composed of amateur members of the society, also aided in the music. The society sang with its usual tonal volume and enthusiasm, under the (temporary) direction of Joseph Davies, Spicker's "Das Alte Mütterchen" being applauded so warmly that it had to be repeated. Mrs. King-Clark's success should gratify this singer, her various Lieder bringing her continued applause. She added this time Leoni's "The Leaves in the Wind" Mrs. Beach's "Ah, Love, But a Day" was much liked, and her singing of Brahms and Schumann is that of an authority. Her voice, clear, powerful, true, was admired on all sides. Mr. Schulz had to play an encore, a Haydn excerpt, and the concert ended with Grieg's "Landkennung," the baritone solo being sung by Theodor von Hemert, member of the society.

Matinee Choral Club.

Tuesday afternoon, January 21, at First Presbyterian Church, the musicians of Temple, Tex., met and formed a choral organization called the Matinee Choral Club. The forming of this musical club is the first step of concerted action toward higher musical development in our city. This body of forty enthusiastic music loving women will endeavor to bring only the greatest artists before her people.

The following officers were elected: Director, Edna McDonald; president, Mrs. H. P. Robertson; vice-president, Georgia Phipps; secretary-treasurer, Pearl Embree; corresponding secretary, Mrs. W. A. Brady; accompanists, Mrs. W. G. Haag and Miss Embree; librarian, Gladys Northington.

Polish Pianist's Success.

The modest sum of \$12,000 represents what Antoinette Szumowska, the Polish pianist, has drawn into the Boston Polish Relief Fund with her recitals, since the war began. Except for a short tour with the Adamowski Trio in January, almost all of her time has been given up to this work, and the popularity of this artist is shown in the above splendid results.

Ethel Newcomb Under Sheehan Management.

Murray Sheehan has announced that Ethel Newcomb, the American pianist, whose recital takes place in Aeolian Hall, New York, on February 9, will appear under his exclusive management for the season of 1915-1916.

Gabrilowitsch Plays.

One of the most welcome of the great keyboard heroes is Ossip Gabrilowitsch, whose sincere, straightforward piano art, informed with rare knowledge and yet touched with deep spirituality, again drew a large audience to Aeolian Hall on Tuesday afternoon, January 26, and delighted them with a series of performances than which none more important or elevating have been heard here this winter. Gabrilowitsch is one of those players who never disappoints in any of his readings. He puts on his programs no composition which he has not mastered technically and musically to the last degree, and previously put many times through the fine sieve of his intelligence. The result is that a reading by Gabrilowitsch of any piece of music he does publicly, comes close to attaining the ideal form and presentment.

Of such calibre were his renderings last week. Mozart's F major variations had all the naïveté and tenderness called for in that set of charming musical reflections. Beethoven's "Pathétique" sonata, beloved of the seminary squad of pianists, lost all its usual hackneyed familiarity the moment Gabrilowitsch began to sound his imaginative version of the imperishable work. His conception made a miniature music drama of the first movement. The slow section was pure piano poetry as intoned by the Russian artist.

Schubert's A minor sonata, heard all too rarely, made a deserved hit, especially in view of the lovely color and warm sentiment which the pianist put into his sympathetic reading.

A group of Chopin selections, consisting of the B major nocturne, B minor mazurka, and A flat ballade, showed that Gabrilowitsch, like many other discerning musicians, seeks in Chopin the manly poet of virility rather than the mawkish dreamer of salon trivialities. The ballade told a graphic and gripping story in the musical narration of Gabrilowitsch.

"Irish Tune from County Derry" and "Shepherd's Hey," by Percy Grainger, were delightful morceaux. Grainger is doing for Irish folk music what Charles Wakefield Cadman has accomplished here for some of the Indian tunes.

Fauré's "Romance sans paroles," Smetana's tremendously effective etude, "By the Sea," and Gabrilowitsch's own characteristic and unusually attractive "Thème Varié," op. 4, ended a program of which every number gave unstinted pleasure and earned enthusiastic and long continued plaudits.

How David Bispham Makes a Program.

David Bispham is an artist who gives as much study to the construction and arrangement of a program as he does to the singing of it. Indeed, this singer has struck a happy medium in concert giving; he makes his programs neither too long nor too short, beginning invariably with the old classics. Then moving through a group of the more modern masters to present day writers and to songs by American composers, Bispham accentuates no one school, but combines them all happily in his recitals. He feels that the secret of holding the attention of an audience is to vary the styles of the songs, a grave one following a lively one. He is also very particular about the keys in which the songs are written, as he never has two consecutively in the same key. In nothing is he more particular than that the song he sings shall be one which should be, nay, must be, sung by a man. He feels the inartistic side of a woman singing songs which are obviously only for men and vice versa. In one day Mr. Bispham received three cradle songs and lullabies with letters from the composers, begging that he include them in his repertoire.

One of Mr. Bispham's most satisfying appearances in private was the concert he gave at the Harvard Club, January 17, after which he left for the Middle West.

Hood Conducts New England Chorals.

At its midwinter concert given at the City Hall, Nashua, N. H., Monday evening, January 25, the MacDowell Choir, Eusebius G. Hood, conductor, produced three works by American composers, "The Highwayman" and "The Chambered Nautilus," by Deems Taylor, and Henry F. Gilbert's "To America" hymn, this being the first public performance of the last mentioned.

Reinold Werrenrath, baritone, was the soloist. The Boston Festival Orchestra, John W. Crowley, principal, and Anna Melendy Sanderson and Deems Taylor, accompanists, were the other participants.

These were the numbers: Hymn of Praise, "A. D. 1620," MacDowell; overture, "Don Juan," Mozart; prologue from "Pagliacci," Leoncavallo, Reinold Werrenrath; "To America," hymn, Gilbert; "The Highwayman," Deems Taylor; "Dirge," from "Indian Suite," MacDowell; "Witch Woman" (written for Mr. Werrenrath), Deems Taylor; "The Lovely Rose" (written for Mr. Werrenrath), Frank la Forge; "Fuzzy-Wuzzy," Arthur Whiting, Reinold Werrenrath.

Of the appearance of Mr. Werrenrath, the Nashua Telegraph of January 26, joins the consensus of public opinion

regarding the New York baritone's rare artistic merits, and his exceptional vocal and technical equipment.

Following a generally commendatory detailed review of the new works, this same reviewer adds: "Mr. Hood conducted with admirable sympathy for the compositions, with the enthusiasm and the conviction of one in love with his work. The quality of the choral tone was always full and vibrant, the 'attacks,' and what does not always follow, the 'releases,' clean and crisp. In its sureness and its enthusiasm the choral singing meant half the battle to a young composer whose music was presented for the first time."

The Lowell Choral Society sang "Elijah" under Eusebius G. Hood's direction, at the Lowell, Mass., Opera House, Tuesday evening, January 26, with the following soloists: Marie Sundelius, soprano; Ada B. Child, contralto; Reinold Werrenrath, baritone; George H. Boynton, tenor; Roland Worth, boy soprano. The Boston Festival Orchestra accompanied and Wilfrid Kershaw was at the piano.

The Lowell Courier-Citizen, January 27, praises the steady improvement of the chorus under Mr. Hood's direction. "There was a well achieved effort to make of the text something more than mere vocalized words, to infuse it with some intelligent expression of the meaning, to give it just emphasis." And of the soloists the same newspaper also states that each was eminently satisfactory.

The Biltmore Musicales.

The first of the Friday morning musicales at the Hotel Biltmore, New York, under the management of R. E. Johnston, took place last Friday at 11.30 a. m. to a crowded house, and if this musicale is a sample of those to follow, the success of the enterprise will be assured. Geraldine Farrar, Pablo Casals and Luca Botta, the tenor of the Metropolitan Opera, were the attractions. The ballroom in which the musicale was given is an unusually handsome interior and excellently suited to musical entertainments.

Besides a large number of society folk, many well known artists were among the audience. Miss Farrar was in good voice, and the many women present seemed quite interested to see the opera singer on the concert platform.

Luca Botta scored his usual success. He is becoming a great favorite in this city. Mr. Casals was not in very good form.

After the musicale an elaborate luncheon was served, to which John M. E. Bowman, the manager of the Biltmore, had invited a number of musical and literary celebrities.

At the next morning musicale, which will be given on Thursday, February 11, instead of Friday, Caruso and Godowsky will be the soloists.

The Chemnitz Opera is continuing its performances throughout the war. Recent productions were those of "Walküre," "Fidelio," "Lohengrin," "Siegfried," "The Marriage of Figaro," "Meistersinger," "Freischütz," etc.

A Morrill Musicale.

Large and enthusiastic audiences are the rule and not the exception at the musicales which Laura E. Morrill, the teacher of voice, gives at her studios in Aeolian Hall, New York. Such was the case on Tuesday evening, January 26, when seven of Mrs. Morrill's artist-pupils gave a delightful recital. At this time a new contralto was introduced in the person of Mrs. Norman Morrison. She possesses a voice of excellent timbre and wide range and her work was much enjoyed.

Other participants in the program were Antoinette Harding, Claire Peteler, Winifred Mason, Lillia Snelling, Clarence Bawden and Russell Bliss. Mrs. Mason sang with artistic finish "The Nightingale" and a Chopin song. Miss Peteler's numbers were "Prelude," by Rummel, and "My Treasure," both of which she sang with distinct charm and much beauty of tone.

Miss Snelling sang a contralto aria from "Semiramide" with much success and as an encore she gave "Leaves and the Wind," by Leoni. Miss Snelling was recently heard at the Arthur Chisholms in a private musicale, and early in February she will appear in recital with Bertha Kinzel, soprano, another Morrill pupil, in Poughkeepsie, N. Y.

Mr. Bawden sang a work by Spross, "The Day Is Done," accompanied by the composer; he was also heard in a duet with Miss Harding. Mr. Bawden has a splendid voice which he uses with intelligence, and which he has in excellent control. Mr. Bliss sang songs by Schubert and Strauss, and with Miss Snelling he was heard in a duet, which was so well done that the singers were forced to repeat it.

All in all it was a successful musicale, and was much enjoyed by those present.

At a recent Vienna Philharmonic concert the program included a new symphony by Franz Schmidt, Liszt's "Tasso," and Beethoven's "King Stephan" overture. The third concert of the Vienna Konzert Verein brought forward Beethoven's "Eroica" and Haydn's C minor symphony, beside the "Tannhäuser" overture.



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CINCINNATI OPERA CLUB IS ORGANIZED.

Seventy-One Members Enrolled in Chorus at First Meeting—Performances Will Be Given in English—Dr. Kunwald Will Give Symphony Program Lecture at Woman's Club.

Cincinnati, Ohio, January 27, 1915.

The Cincinnati Opera Club was successfully launched last Monday night at Cable Hall under the leadership of I. H. Weinstock, who is at once organizer, president and musical director. Seventy-one members were enrolled in the chorus at the first meeting. It is planned to have a chorus of 100 with twenty additional singers for the more important roles, and an orchestra of forty musicians. "Cavalleria Rusticana" is the first opera to be studied and a performance will be given in the spring. As the repertoire of the club is enlarged performances will be given at frequent intervals. All operas are to be sung in English and the work of the club is not to be confined to Cincinnati exclusively, but will take in the large cities of adjoining States. Director Weinstock is enthusiastic over the progress made so far and declares the Opera Club is the logical outgrowth of the educational work done by the Cincinnati Symphony Orchestra, and the May festival concerts is promoting a love of good music among the masses.

Dr. Ernst Kunwald, director of the Cincinnati Symphony Orchestra, will give a "Program Lecture" on works to be performed at coming symphony concerts at the Woman's Club, on the evening of February 3. Dr. Kunwald has given informal talks on music at the homes of one or two music lovers in this city, and the results were so encouraging that the Symphony Board prevailed on him to extend this courtesy to the patrons of the symphony concerts. The "Program Lecture" will, therefore, be in the nature of a compliment to the guarantors and subscribers to the concerts and cards of admission will be issued in the order of the requests received. It is a happy idea on the part of the members of the Symphony Board and it is to be hoped Dr. Kunwald can be persuaded to give a series of such lectures at intervals during the remainder of the season. Coming from such an authoritative source these talks should prove of inestimable value to all interested in good music.

THALBERG'S SUCCESS AT ZANESVILLE.

Marcian Thalberg, of the Conservatory of Music faculty, gave a piano recital, January 22, at Zanesville, Ohio, and was tendered an ovation by the music loving people of that city. He will be heard in a recital at the Conservatory in the near future.

NOTES.

Last Thursday afternoon, Mrs. Edgar Stillman Kelley, of the Cincinnati Conservatory of Music, gave an illustrated lecture before Ruth Lodge at the Rockdale Temple. Mabel Dunn was the violinist of the afternoon.

The popular lecture series which was inaugurated at Christ Church Parish House last Friday evening promises to be one of the potent factors in the city's life. Prof. Van Wye, of the University, gave a program of readings, preceded by a half hour of music by Emilie Rose Knox, violinist, and Clara Nocka Eberle, mezzo-soprano, both of the Cincinnati Conservatory of Music. The series will be of wide interest and developed along the lines of the New York Cooper Union.

The juvenile department of the Cincinnati Conservatory of Music gave an exceptionally fine exhibition of the work being accomplished in a children's recital, last Saturday afternoon. Those taking part were Edward Clarence Mack, Jean Simon, Robert Eschenbach, Olga Marohn, Ben Lippencott, Maurice Levine, Isaac Sway, Dorothy DeBeck, Martha Seifried, Rae Matz, Mildred Harris, Lysle Gladys Drake, Martha Neumark, Virginia Evans, Virginia Gilbert, Jean Frances Small, Aria Schawe, Constance Strauss, Ellen Buttenweiser, Margaret Shotwell.

Among affairs of local interest involving the activities of resident artists one of the happiest announcements imaginable is that of an evening of trios by Emil Heermann, violinist; Walter Gilewicz, pianist, and Ignace Argiewicz, cellist. A more efficient and highly developed combination of sterling musicianship and lofty idealism can scarcely be conceived than this organization manifests, and the College of Music has arranged to include this event in the subscription series. Messrs. Heermann, Gilewicz and Argiewicz have delighted musical audiences on previous occasions, when appearing as individual soloists, but this is the first time that they will appear together in an ensemble program. Mr. Heermann's artistic powers have previously been exhibited and were especially appreciated in his performances with the symphony orchestra. Mr. Gilewicz deepened the impression made in his appearances last year, when he gave his brilliant recital earlier in the season. At one of the coming popular concerts by the symphony or-

chestra, Mr. Argiewicz will again be the soloist and will no doubt repeat his success of last season. For the evening of trios these gentlemen have been holding numerous rehearsals and there will be nothing lacking in beauty of tone and thorough understanding in the interpretation of their program.

An opportunity to note the development as well as to enjoy the tonal beauty of a number of fresh young voices will be offered by the College of Music, at the Odeon, February 15. On this date pupils from the class of Louise Dotti will be heard in recital, and judging from past presentations of the methods of this excellent teacher, a number of interesting and carefully selected solo and ensemble vocal works may be expected. JESSIE PARTON TYREE.

A Vocalist of High Rank.

Franklin Riker, tenor, is to be the soloist with the Indianapolis Musikverein, on February 15. He will sing in Chicago February 17, and in Detroit February 19. Some of the press opinions of his New York recital follow:

Mr. Riker has not been heard here for some two seasons. In the meantime his voice has increased in volume, its scale is fairly even and quality good. It did not matter whether he sang music in the difficult classic style or songs depending for effect upon the expression of feeling and fine sentiment, he was always successful in imparting a proper style. He has a delightful legato as one of the leading features in a vocal schooling which is, on the whole, excellent.—Sun, December 5, 1914.

A large audience greeted the talented tenor, Franklin Riker, in Aeolian Hall, last evening. By his careful and finished method of tone production and presentation, he proved himself entitled to take his place among musicians of high rank. His interpretation of old Italian airs by Gluck and De Luca was as suave and artistic as it was in the group of modern German lieder.—American, December 5, 1914.

Franklin Riker, a young American tenor, who has been singing abroad, made his first reappearance in New York in recital at Aeolian Hall last Friday evening. His reception was deservedly favorable. His voice is warm in quality and especially full in the middle and lower registers. His mezzo voce is exceptional. In his singing the American displayed self confidence and a degree of musical taste that proved him to be a singer of experience, and he should be one of the most satisfactory of our recital singers.—World, December 6, 1914.

The tenor, Franklin Riker, gave an excellent song recital in Aeolian Hall last evening, receiving hearty and well deserved applause. His voice is warm and his singing intelligent; his interpretations denoting innate and unvarying good taste, while his diction is exceptional.—Staats Zeitung, December 5, 1914.

Mr. Riker disclosed a voice of considerable natural charm. He was best in songs exacting good taste and delicacy of expression.—Tribune, December 5, 1914.

Franklin Riker is a serious and intelligent artist.—Evening Mail, December 5, 1914.

Mr. Riker's voice is agreeable and so is his singing.—Evening Globe, December 5, 1914.

Mr. Riker disclosed a tenor voice of excellent quality. Out of a program of wide variety his rendition of Brahms' "Sonntag," Schubert's "Der Atlas" and Edward MacDowell's "To the Golden Rod" were most acceptably done. The singer's diction was excellent.—Evening Telegram, December 5, 1914.

Franklin Riker proved himself an artist of high type, his voice fine and his interpretations varying from the most eloquent to the most subtle. His pianissimo is marvelous.—Brooklyn Eagle, December 5, 1914. (Advertisement.)

Washington Criticisms of Robert Maitland.

Who had among its numbers a guest artist, in the person of Robert Maitland, of New York, who quite exemplified the oratorio's type of music. Perhaps no more trying task is given the baritone than all the vocal execution, dignity of address and style in phrasing that is presented in this work, and Mr. Maitland admirably sustained them, as well as maintaining the true dignity of this story of the death and resurrection of the Christ.—Washington Post, January 20, 1915.

Much interest centered in Mr. Maitland, who had been heralded as one of the foremost oratorio singers of the English school today. His voice is rich and mellow as the diapason of an organ, and his recitatives and arias were given with authority, poise, fine vocalization and clear enunciation. Especially effective was his rousing interpretation of the arias, "Why Do the Nations" and "The Trumpet Shall Sound."—Washington Evening Star. (Advertisement.)

Mrs. Cottlow Here.

Selina O. Cottlow, mother of Augusta Cottlow, the pianist, arrived from Berlin last week. Mrs. Cottlow states that the musical season in Berlin is very active and that, despite the war, Berlin does not show signs of it when one considers how people are flocking to concerts.

Dortmund has been hearing "Fidelio," "Magic Flute," "Lohengrin," "Tannhäuser," "Meistersinger," "Tristan and Isolde" and a number of Lortzing operas. In addition Dortmund is enjoying a series of ten symphony concerts under Hüttner.

Reppert Directs Benefit Concert.

H. H. Reppert, director of the Lenox Academy of Music, New York, succeeded in interesting a dozen pastors of the German Lutheran Churches in a concert which was given January 27, in the very large and little used Central Opera House, East Sixty-seventh street, New York. This was a most successful affair, being patronized almost wholly by the large East Side German-American element, people who love music and fraternal companionship. They turned out to the number of several

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thousand, completely filling the large auditorium and bringing many dollars to the needy widows and orphans of German and Austrian soldiers. Similar concerts have been held in various cities of the United States

The Kaiser's representative, Geheimrath Dr. Meyer Gerhard of the Red Cross, took part and delivered a speech. In the list of soloists were Baroness Olga von Turk-Röhn, Harriet Behnee, Elsie Lawson, Heinrich Meyn, Emil Greder, Gussie Fraenkel, the Mozart Damenchor, Deutsche Kirchenchöre, and H. H. Reppert, conductor and solo violinist.

The concert began with the singing of the "Star Spangled Banner" and the German and Austrian national airs, and continued with orchestral compositions, conducted by Mr. Reppert, and various features, all lending great variety to the very long program. Harriet Behnee could not help but sing well with Leo Braun at the piano. Baroness von Turk-Röhn pleased her audience. Heinrich Meyn had evidently given much thought to his numbers, all of which were most appropriate to the time and occasion. Some of them were: "Landesknecht," "In meiner Heimat," by Trunk, and "Daheim," by Kaun. Mr. Meyn was enthusiastically applauded. Mr. Reppert played Ernst's "Elegie" with fine large tone and brilliant technic, and Elsie Lawson accompanied him artistically.

Some tableaux of children from the German Day School, choruses by the United German Choirs, a comedy with singing, and orchestral numbers, made up the rest



H. H. REPERT,
Violinist and musical director.

of the varied program. Especially worthy of mention was the performance by Elsie Lawson of Liszt's "Battle of the Huns."

Mr. Reppert has engaged Aeolian Hall for a combined violin and piano recital, November 9, Elsie Lawson being the pianist. This will serve to bring the playing of this excellent violinist before the general public. January 24 he is to give a miscellaneous concert at Central Baptist Church, New York.

The following pastors collaborated with Mr. Reppert: Fred H. Bosch, J. A. Weyl, William F. Schoenfeld, Albert F. Hahn, J. Schmitt, William Koepchen, F. J. Baum, G. H. Tappert, Julius Jaeger, William T. Junge, A. B. Moldenke, T. O. Posselt and E. Brennecke.

Some translated (German) press opinions relating to Mr. Reppert follow:

"Herr Reppert attained great success with his performance of Ernst's 'Elegie,' Elsie Lawson at the piano."—Tageblatt.

"Herr Reppert, the musical director of the concert, pleased greatly with the 'Elegie.' . . . The conducting of Herr Reppert was most thorough and excellent in all respects."—Staats Zeitung.

"Herr Reppert, the soul of the philanthropic enterprise, earned laurels not only as conductor, but as solo violinist. He created a furor with Ernst's 'Elegie,' fully deserving the enthusiastic applause."—Deutsches Journal.

Charlotte Lund Recitals.

Charlotte Lund gave a recital at her New York studio on Thursday evening, January 28, in which nine of her pupils participated. On Thursday morning, February 4, Mme. Lund will appear at another New York studio recital in an exclusive program of songs by English and American composers.

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Culp-Spalding Recital in Portland.

Julia Culp and Albert Spalding in joint recital in Portland, Me., Monday evening, January 25, inspired the reviewer of the Portland Evening Express and Advertiser to enthuse as follows: "Some one said of Julia Culp, . . . that her vocalism was 'like sunshine on red marble.' Just what this meant, and why Mme. Culp's art was individual and in a class by itself, was not just understood, but when her wonderful voice gave forth those long drawn, soft waves of sound—so full of warmth, life and color—the audience at City Hall last evening came to a full understanding of the artist's gifts and powers.

"It seemed the perfection of vocalism and when one considers that Albert Spalding . . . was an attraction equally great . . . it is evident that the verdict, 'second to none,' must be pronounced regarding the closing concert in the Steinert series."

The same writer emphasizes Mme. Culp's "unusual vocal qualifications," "her remarkable breath control and tone production" also "her supreme artistry."

Of Mr. Spalding the same critic said: "It has not been too much to call Albert Spalding the foremost young American violinist." This writer stated also that the qualities of his playing were of the highest order; that Mr. Spalding draws from his beautiful instrument a tone at once broad, rich, full and sweet and that in the complexities of violin technic he proved himself a master and that his style was unexcelled.

Another Portland musical critic was of the same mind as the foregoing for in the Portland Press, January 26, this tribute to both artists appeared: "Hereafter even the names of Julia Culp and Albert Spalding will conjure up to Portlanders most wonderful memories, so perfect was the concert they gave last evening in City Hall. . . . These two artists were heard in a program that was flawless from the opening to the closing note and rarely has an audience been so completely held in thrall by the magic of a voice and consummate art. . . .

"Much had been expected of this (Mme. Culp) supreme artist but realization, for once, proved far and away above all imaginings. Her interpretative powers are undescrivable. Who can couch in words all the inimitable art of her renderings. The superb voice, etc.," in this manner this writer continues to eulogize at length the truly superb qualities of Mme. Culp's lieder singing.

And Mr. Spalding again shared the enthusiastic admiration:

In his violin work Mr. Spalding was vastly satisfying for he plays with ravishing tone and a technic that leaves nothing to be desired. All the finished skill of the virtuoso is at his finger tips and his readings were compelling in their sweeping breadth and magnificent poesy."

It seemed to be the consensus of opinion among Portland reviewers that the concert was one of the finest, if not the very finest of its kind that was ever given in the Maine city.

Olitzka and Reuter in Salina, Kan.

Following their success in Denver, Rosa Olitzka and Rudolph Reuter, again assisted by Kathleen Hart and Lawrence Whipp, gave practically the same program at



SNAPPED IN DENVER.

From Left to Right—Father Burke, Denver's Impresario; Mme. Olitzka, Lawrence Whipp, Accompanist, and Rudolph Reuter, the American Pianist.

Salina, Kan. Despite a heavy blizzard the audience turned out in goodly numbers and gave them a rousing welcome. Many encores were demanded after their several groups. Mme. Olitzka's next appearance will be in Lawrence, Kan., while Mr. Reuter returns to fill an engagement in Chicago.

Ninth Musicology Dinner

On Thursday evening, January 21, at the Restaurant Roma, New York, there was held the ninth Musicology dinner. During the evening Marjorie Arthe, pianist, played "The Reverie," by Debussy, and "Arabesque Romance," by Harry Arnold. Nevada van der Veer, contralto, sang a

composition by Reed Miller, "From the Depths," accompanied by the composer. This is an excellent piece of work and illustrates Mr. Miller's versatile gifts. Mme. van der Veer in turn accompanied Mr. Miller in his singing of Homer's "Uncle Rome." The work of both these artists is too well known to require comment at this time. Walter L. Bogert sang some delightful Russian and French folksongs, much to the delight of the diners.

Schneider Conducts Treble Clef Concert.

Under the direction of Karl Schneider, the Treble Clef, of Philadelphia, Pa., gave the first subscription concert of its thirty-first season in Horticultural Hall last Wednesday evening, January 27. From every point of view the club maintained its long established standards of the best in musical art and won the plaudits of the audience which filled the large hall.

While Henry Hadley's cantata, "The Golden Prince," was the most pretentious number on the program (with Fred Berger, baritone, and Helen S. Yarnall, soprano, taking the solo parts), the club was able, by means of its perfectly blended ensemble and its thorough training under Mr. Schneider, to make its most marked impression in several small works from the pen of Schumann, Frank Renard and Rudolf Friml. Frank Gittelton, the assisting artist, repeated the success that was his on the occasion of his recent appearances in recital and with the Philadelphia Orchestra.

The concert was opened with the "Blest Pair of Sirens," by Bruno Huhn. Mr. Gittelton gave a powerful interpretation of the Bruch concerto in G minor, a work which he has played here before, and Elsa Lyons Cook, soprano, sang the "Un Bel Di Vedremo," from "Madame Butterfly." Other numbers by Gittelton were Saint-Saëns' "Havanaise," the "Siciliano" of Bach for violin alone, and Fritz Kreisler's "Tambourin Chinois."

The Treble Clef gave "The Flaming Sun Is Dying," Hiller; "June Roses" and "The River King," Schumann; "Zephyr, Through the Woodland Straying," Hiller; "The Ballad of Sir Humphrey Gilbert," Wolstenholme; "Maiden and Nightingale," Frank Renard; "At Twilight," Rudolf Friml.

Mr. Schneider gave broad and dignified readings of these works and his complete control of the ensemble was a delight to the audience. He has worked earnestly and tirelessly in his efforts to have this chorus a representative body, and judging from the results he obtained the other evening he has succeeded to a remarkable degree.

H. Alexander Matthews and Clifford Vaughn were at the piano. HAROLD PARRY QUICKSALL.

Sternier Institution Concert.

The Country Life Exposition at Grand Central Terminal, New York City, had an interested audience Saturday afternoon, which listened to a program performed by artist-pupils of the New York School of Music and Arts, Ralfe Leech Sternier, president. This was the second time he managed such a concert there, most of the participants having appeared at the previous affair. The manner in which Mr. Sternier obtains public appearances for his talented flock of music makers is altogether unusual. If any pianist, singer, violinist or other executant has ability, he or his confreres bring out that talent, through right study, and then place the talented ones before the public, in recitals and musicales. Newark, the Wanamaker Auditorium concerts, the Country Life Exposition concerts, Chamber Music Hall recitals, and the frequent musical occurrences at school headquarters, all these are but a few of the times and places where the Sternier Institution artist-pupils are heard, and heard so frequently that they become accustomed to public appearance. This is the best possible schooling for those ready for the public career, and is one of the magnets which draws pupils to the New York School of Music and Arts. January 30 brought forward eleven varied numbers of music, excellently performed, in full as follows: Trio, "Love's Torment" (R. Barthelemy), Edward Stallings, violinist; Harry Lynch, clarinetist; Leo Coombs, pianist. "Indian Bell Song," "Lakme" (Delibes), Ramee Rivas. Valse in E (Moszkowski), Lillie Moore. "Red, Red Rose" (R. L. Cottenet), Florence Brusche. Violin solo, "Air Varie" (Dancs), Louis Ferraro. "Ah! Love, But a Day" (Hallett Gilbert), Emma Hamilton. Ballade in G minor (Chopin), Eleanor Lois Fields. "Allah" (Chadwick), "The Slumber Boat" (Jessie Gaynor), Marguerite Zacharias. "Love's Philosophy" (Bruno Huhn), "For Love's Sweet Sake" (W. L. Wood), Belle McKinley. "Questa O Quella," "Rigoletto" (Verdi), Rocco Carcione. Duet, "Madame Butterfly," "Vous etes mon maitre" (Puccini), Ramee Rivas and Frederick Maroc. Helen Wolverton at the piano.

Eugenie Premyslav-Stoltz, a cellist, scored a hit recently at a Dresden Philharmonic concert in the D'Albert concerto.

Eleanor McLellan's Professional Pupils.

Appended is a partial list of the artists who have studied or are at present studying with Eleanor McLellan, the voice teacher of New York:

Dan Beddoe, oratorio tenor, soloist Grace Church, New York, said to be the highest paid church tenor in New York.

Edward Strong, tenor, fourteen years soloist Fifth Avenue Presbyterian Church, now head of vocal department Carlton College.

William Bonner, tenor Rutgers Presbyterian Church, New York.

Julius Steiner, concert tenor, Vienna, Austria.

L. H. Harper, tenor, oratorio and concert, Crescent Quartet.

Max Salzinger, baritone, leading roles Montreal and Boston Opera Companies.

Edwin Evans, baritone, concert and oratorio.

Jacob Weibley, bass soloist, Church of the Messiah, New York.

Tom Daniels, bass soloist, Church of the Divine Paternity, New York.

Emma Kramlich, supervisor of music, New York public schools.

Marian Hebbard, supervisor of music, New York public schools.

Sue Harvard, soprano, soloist, Philadelphia, Pittsburgh and New York Symphony Orchestras.

Juanita Penniman, representative of Miss McLellan on the Pacific Coast.

Frieda Windolph, coloratura soprano, leading roles in Hamburg and Prague opera houses.

Eleanor Cochran, soprano, Dantzig Opera, Germany.

Olive Ulrich, soprano, Hammerstein Opera Company, New York.

Clara Picken, soprano, soloist, Church of the Mediator, New York.

Mrs. McKean, soprano, teacher Erie Conservatory of Music.

Jane Grover, prima donna, Lew Field's Company.

Elsie Rochester, prima donna, Lew Field's Company.

Lucille Miller, soloist, Pittsburgh and New York Symphony Orchestra.

Helen Summers, contralto, Cassel Opera, Germany.

May Jennings, concert mezzo-soprano, formerly soloist Church of the Divine Paternity, New York.

Dorothy Bolton, contralto, Crescent Quartet.

Mrs. von Dahlen, head of vocal department Wells College, Aurora.

Georgie French Brevellier, contralto, soloist, Park Avenue Presbyterian Church, Erie, Pa.

An Interesting Washington Program.

A most interesting program of vocal and violin music was given at the Congressional Club, Washington, D. C., January 8, when Alice Eversman, dramatic soprano of the Chicago-Philadelphia Grand Opera, Grand Ducal Opera, Karlsruhe, Germany, and the Century Opera Company, and Yelena von Sayn, the Russian violin virtuosa, were heard in the following program:

Havannaise	Yelena von Sayn.	Saint-Saëns
Aria, "Madame Butterfly"	Miss Eversman.	Puccini
Romance .....	.....	Nachez
Guitarre	Yelena von Sayn.	Moszkowski-Sarasate
Verborghenheit .....	.....	Hugo Wolf
Liebesfeier .....	.....	Felix Weingartner
Les Papillons .....	.....	Ernst Chausson
La chanson de l'aloquette	Miss Eversman.	Edouard Lalo
Fantasia Russe .....	.....	Vieuxtemps
Night Song	Yelena von Sayn.	Frederik Blickfeldt
June .....	.....	Walter Morse Rummel
Yo te amo .....	.....	William H. Humiston
To a Messenger	Frank La Forge	Miss Eversman.

A large and appreciative audience applauded the work of these two artists, encores being necessary to grant.

Kaufman Quartet at People's Chamber Club.

The fourth concert of the People's Symphony Concerts Auxiliary Club, which will be held in the auditorium of the Washington Irving High School, Saturday evening, February 6, will introduce the Kaufman String Quartet, Maurice Kaufman, director. The fourth lecture on "Musical Form" by the musical director, Franz X. Arens, is to be a feature of the program. Mr. Arens will talk on "The Expansion of the Aria Form in Instrumental Music, as Evidenced in the Minuetto and Scherzo Forms." Although these concerts are intended for club members, a limited number of seats will be sold to the public. Beethoven's string quartet, op. 74 ("Harp Quartet") and Tchaikowsky's quartet, op. 22, will be played by the Kaufmanns.



Tour of the Philadelphia Symphony Orchestra This Season, Their Most Successful One.

ANN ARBOR.

With Leopold Stokowski as conductor, the second appearance in Ann Arbor of the Philadelphia Symphony Orchestra was made last night in Hill Auditorium. As individual musicians, they are exceptionally able and superior, and, as an organization they have attained a solidarity, precision, and unity that is rare. Mr. Stokowski is a conductor of marked emotional qualities, but his fanatics are controlled by a studious mind, and serious musicianship. His ability to subordinate one choir to another, balance solo with accompaniment parts, and to work up climaxes is extraordinary. By his depth of feeling and intellectual command, his men respond with surprising spontaneity to every whim of his baton.—Michigan Daily.

The Philadelphia Orchestra, under the direction of its magnetic leader, Leopold Stokowski, assuredly scored a distinct triumph last evening. From first to last the performance was marked by spirit and sympathy.—Daily Times-News.

BALTIMORE.

A wonderful program directed by an unrivaled conductor, with a soloist of heroic mold, an orchestra having youth, strength and abundant virile vigor was the combination in the concert by the Philadelphia Orchestra at the Lyric Theatre last evening.—Baltimore American.

What Stokowski has done for this organization in the short time he has been in charge of it is almost miraculous, and it will be a serious blot on Baltimore's musical escutcheon if every conceivable effort is not now made to secure its regular engagement here in the future.

Two years ago when Stokowski gave Tchaikowsky's Fifth Symphony in Baltimore, the effect was overwhelming, and last night every number of the program seemed to live anew under his baton. Stokowski is the only living conductor, with the exception of Nissim, who has that magic touch which makes every composition throb with life and feeling. In a word, he is, without any qualification, a genius.

Last night it was impossible to criticize even the minutest detail of Beethoven's Eighth Symphony in the program, for he contrived to show us so much in it that we had never seen before and to play it with such subtle aestheticism and at times such piquancy that, in spite of all the hammering it has had of late here, it seemed once again fresh and new.—Evening News.

The concert was a musical triumph in the full sense of that much-abused word, and won the enthusiastic applause of both musicians and non-professional members of its audience.

It was the spirit and the musical understanding of Leopold Stokowski, the conductor, which was the secret of the success of last night's concert by the Philadelphia Orchestra. By spirit is meant the mental condition which perceives and controls what it perceives, and by musical understanding is meant the understanding of the use of the musical devices by means of which the spirit is expressed. It is the possession of the proper spirit and technique which makes the principal success of anything. An equal or nearly equal combination of these is found comparatively seldom.

Technic is acquired so easily and real spirit with such difficulty, if, indeed, it can ever really be acquired. What a cordial reception, therefore, should be given the mortal who can feel.

Mr. Stokowski showed these qualities in everything he did with the orchestra last night, with both old and new music. The result was music of such vitality and such unity as to add zest to life itself. For this, one ought to be supremely thankful above all other things. The orchestra, itself, is a very fit organization. Opportunity and development should make a most unusual force for it and its leader. Certainly, Mr. Stokowski has demonstrated in Baltimore his reputation.—Baltimore Star.

BUFFALO.

That he is a great conductor goes without saying.

His readings are broad and intensely vital; he casts his tonal pictures with a bold, free hand without departing from scholarly traditions. There is vigor, warmth and authority in everything he does, and he is one of the dominant figures in the musical world of today. For so young a man he has achieved amazing success, and his presentation of the Brahms' Symphony No. 2 in D major, op. 73, was a brilliant exposition of his genius. Mr. Stokowski showed a master mind in building up great masses of harmony to an impressive climax. At the close of the symphony, Mr. Stokowski was tendered a real ovation, and after being recalled paid a graceful tribute to his musicians by having them rise to join in the acknowledgment of the applause.—Buffalo Courier.

Under the direction of its young conductor this orchestra has come to be recognized as one of great artistic importance, and it was at last night's performance that ideal conditions existed between men and leader.

The program opened with Brahms' D major symphony, a work of wonderful power and beauty, the full import of which only comes with repeated hearing. Mr. Stokowski brought so much insight, breadth of outline and forcefulness of characterization to this work that it could not fail to make a powerful appeal.

The "Swan of Tuonela," by Sibelius, who is a Finn, was played as a labor of love, and so exquisite was the picture called forth by the gifted conductor that one sat spellbound with fascination.

The playing of the English horn, which has the principal solo, was one of the finest performances that has been heard here for some time.—Buffalo Evening News.

To say that the Philadelphia Symphony Orchestra is one of the best musical organizations ever heard in Buffalo is no exaggeration. The almost perfect unity and the wonderful balance of the different groups of instruments is noteworthy. The men play as if inspired and they conceive from the beauty side the music they play, they interpret it with beauty as the fixed goal toward which they constantly work, and each member of the orchestra seeks to bring from his respective instrument a tone that has beauty as its predominant quality.

Leopold Stokowski must be ranked with the great conductors of the day. He is magnetic, poetic and artistic and his reading of the scores is truly communicative. He has complete command of his forces and he leads them in a masterful manner. Mr. Stokowski is among the few great conductors who almost seem to improve on themselves. Upon his first appearance in Buffalo a few seasons ago with the Cincinnati Symphony Orchestra he made a fine impression, but last evening he completely captured his audience by his wonderful grasp of the compositions and his magnificent reading of the scores.

Seldom has a finer reading been heard of a symphony than that given the Brahms' Symphony last evening, the young conductor succeeding in bringing out to the full the nobility and power of the music. At the close of the symphony the conductor and the orchestra were given hearty applause.—Buffalo Commercial.

CLEVELAND.

Stokowski still is generous and extravagant. His spirits still bubble over with flashes of a fiery temperament. But an earnest and faithful desire to interpret the works of composers rather than his own style is very evident.—Cleveland Plain Dealer.

DETROIT.

Of all the great conductors visiting Detroit to produce unusual magic with their batons, the strongest popular appeal, perhaps, is made by Leopold Stokowski.

Mr. Stokowski struck a responsive chord with Detroit concertgoers several years ago, and the harmony then established has never been interrupted. His popularity has grown with every visit to the city. The boyish slowness of the Stokowski figure is forgotten in the titanic force and dominant quality that is felt by players and audience the instant the youthful-looking, fair-headed young conductor lifts his baton. It would be as futile to try to resist this force as to be derisive of the fact that a hurricane will blow your hat off. But so lover of music who ever sat beneath the Stokowski influence has the slightest desire to do other than to give himself, or herself, up to the magic spell of this gifted, unusual and yet apparently sensible and sound young man.—Detroit News.

Mr. Stokowski always has something of vital interest to impart, no matter what may be the compositions he elects to interpret.

As usual Mr. Stokowski painted on a large canvas; indeed it is not easy to think of him working in anything approaching miniature. Taking Mr. Stokowski for what he is, one finds in his work enjoyment of the intensest sort, and for the moment at least the listener becomes a worshipper, without reservation in favor of other shrines.—Detroit Free Press.

The orchestra in the hands of this virile, daring musician is merely a personal instrument. The Philadelphia Orchestra does not play well simply because it is a good orchestra (as the Boston showed it could do two years ago when illness kept Dr. Muck from conducting), but because Stokowski drives it into playing well. This blonde strapping is a tyrant, a slave-driver, but carved from every fault of these by being a thorough artist, too.

Without a score he towers high above his men, quivering with intensity of his feeling, his baton darting from choir to choir like a lightning flash. He is stern and dreadfully earnest; there is no denying him. Audience and orchestra are lifted out of themselves.—Detroit Times.

ERIE.

Of the mastery of technic of the great orchestra, and of the rare perfection of its ensemble work, only a great technician of orchestration could fittingly speak. Yet these merits are so luminously evident, that no musician could possibly fail to recognize them. What the writer noted as the special cachet of the great ninety-man instrument in the hands of its leader, who has been directing it now for three years, was that the soldierly precision shown in the execution of the music was so evident, that no musician could possibly fail to recognize them. What the writer noted as the special cachet of the great ninety-man instrument in the hands of its leader, who has been directing it now for three years, was that the soldierly precision shown in the execution of the music was so evident, that no musician could possibly fail to recognize them.

In fact, while the orchestra played in a way which showed perfect drill, it also played in a manner which showed no less plainly a joy and flexibility in the work under Mr. Stokowski's direction. And in his direction the young leader showed that he is not only the scholarly musician, and, too, the poet of the baton, but that he is the authoritative master of phrase and rhythm, and the discernor of the vision that must, in the mind of each great composer, have precluded the building of his "palace of music"—his work worthy the interpretation of a great symphonic organization.—Erie Dispatch.

The elegant, easily poised leader who came and took his place of command seemed almost too young for the post. The audience awaited the moment of music with increased interest. What had this youth brought to them?

The first notes brought the answer, an answer that satisfied all who heard it, in the thrilling beauty that came to them. The orchestra is Stokowski's. He moulds it as he wills. His directing is unlike anything of its kind. His baton moves with the swiftness of lightning, and at moments fancy almost follows the flash of light as it cleaves the air. Every nerve, every fiber of his being seems concentrated on compelling his instruments to give voice to his idea, to express his ideal. Every note of that orchestra is at his command, and he gives it its best value. His men respond with an enthusiasm that shows the close harmony that exists between men and leader. He leads them up to the most tremendous climax and hushes them to the most exquisite expression of the most delicate emotion.

The program was a modern one, just as the conductor is modern in his interpretation and in his eliciting that interpretation.

The orchestra gave readings of such superb mastery, such intense beauty that their every phrase was heard with respect and with the keen delight such work always give. The audience felt it was in the presence of a masterpiece in listening to each interpretation, and there was the intense joy that such an experience always brings. Never before has been noted such an effect upon an audience in this city as that which last evening held the great assemblage in breathless silence while the orchestra gave its message of wonderful art. A silence broken only when the last note died away, and players and hearers together were released from the spell cast upon them by this vivid, vital, magnetic young man whose genius has placed him among the leaders of men and of whom it is predicted that he will one day stand alone on heights no other wielder of the baton may reach.—Erie Times.

INDIANAPOLIS.

Mr. Stokowski is a wonderful conductor, a master of instruments and their capabilities, and many of the effects brought out under his baton last evening were not only novel, but amazing. Each part, however brief, was invested with a freshness that made a composition have a new meaning. Mr. Stokowski has in his baton a group of thoroughly trained musicians, mostly young men, and their response to the baton is so easy and so spontaneous, that the idea of it being anything like work, seems absurd. They have acquired a delightful perfection of playing and the four movements of the symphony were presented with admirable unity of spirit. A marked beauty of the conductor's work was the tempo at which each part was played.—Indianapolis News.

Eighty-five men compose the Philadelphia Orchestra, which, under the leadership of Leopold Stokowski, is one of the great musical organizations of the country, a title which was amply justified by their masterful playing last evening.

Mr. Stokowski, though of remarkably youthful appearance, has all the qualifications of the great conductor, with the added virtue of modesty. He was able to conduct his orchestra numbers through the long and difficult program without the printed score, a feat not frequently attempted.

The Brahms numbers were played as Brahms should be played. The requirement of great versatility of style was met, as well as richness of tone color, and though lengthy, there was no tiring moment, not even to the novice in the audience.—Indiana Daily Times.

WASHINGTON.

It was a concert in which the genius of the conductor was manifested with wonderful thoroughness in every number, and in none more especially than in the orchestral accompaniments to Mme. Schumann-Heink's splendid numbers.

If ever there were a lingering doubt of the greatness of Stokowski's ability as a conductor, yesterday's concert certainly left not a trace of it in the belief of a wholly enthusiastic and delighted audience.—Washington Evening Star.

There was not a thread of color, a line of delineation, nor a point of contrast in that most beautiful of overtures, Weber's "Oberon," that Mr. Stokowski had not found and drilled into his orchestra to the perfection of finish, when yesterday at National Theatre that work appeared as the first number of a varied program. Never was horn given such fairy magic before.

The reading of the Beethoven Symphony, No. 8, was pure Greek in its perfect finish and beauty of outline. Mr. Stokowski reads no concrete ideas into this composition; the finish of every detail was so fine and the instruments were so carefully poised that it was like some mosaic in tone. The critic raised the question whether the perfection of outline was not too carefully done, whether it was not too arabesque—a frozen intellectuality; but the warmth and glow of the minuetto dispelled that heresy, and if there was more wanting, the lovely balancing of contrasts in the finale answered for the critic's scepticism.

If there is wanted further evidence that Mr. Stokowski can use his orchestra not merely to draw pure beauty of lines, but to infuse personality, to paint human emotions as few conductors can who have not his power in pure black and white, the remarkable reading of the three Sibelius numbers gave ample testimony.—Washington Herald.

MINNEAPOLIS ORCHESTRAL AND OTHER CONCERTS.

A Week Replete with Excellent Music—Young People Entertained and Instructed by Symphony Conductor and His Players—Notes.

Minneapolis, Minn., January 27, 1915.

The week has been replete with excellent music, beginning with a splendid performance before the Thursday Musical Club, by the well known Arpi Swedish Singing Society. This club is constantly gathering laurels to itself, and Thursday, January 21, at the First Baptist Church, was no exception. A Swedish, Finnish and English program of interesting songs had been arranged by Hjalmar Nilsson, the director, who has carried this club to the forefront of ensemble singing. The program opened with "Suomi's Song," by Pacius, in which was heard an underlying tone of sadness. Durrner's "Prayer in the Storm" was sung in response to an encore. "The March of the Bjoerneborgians," arranged by Pacius, with its military theme, was followed by a song greatly contrasted with it, "In the Beautiful Sky," by Brolen. Hartel's love song, "I Long for Thee," was a fit companion for Kinkle's "The Soldier's Farewell." "Three Rollicking Girls," by Koerling, sung in Swedish, was a most acceptable encore.

Harrison Wall Johnson, pianist, played Tchaikowsky's sonata, op. 37, in a brilliant and satisfying manner, and responded to an encore with a Liszt rhapsody. Arline Folsom, pupil of Heinrich Hoevel, gave a pleasing rendition of Arensky's "Scherzo" and Jarnefelt's "Berceuse," accompanied by Mertianna Towler. Florence Bodenhoff, a stranger in our midst, sang a group of songs, including Rubinstein's "The Asra," two Russian songs, "Little Karen" and "The Red Sarafen," and Paschoff's "He Loves Me No More," accompanied by Vena Garnum.

MINNEAPOLIS TRIO CONCERT.

The Minneapolis Trio (Cornelius van Vliet, cellist; Karl Scheurer, violinist, and Guseppe Fabrinii, pianist) gave the second concert, second season, at the Unitarian Church, January 21, to an enthusiastic audience. This trio has been very successful, and the increased interest shown by the public for these programs is very gratifying. A Belgian composer, Jongan, was represented by his trio, which shows marked ability and much individuality, and was played by these artists in a finished and musicianly manner. Mr. Fabrinii next followed with the D minor sonata of Beethoven, which gave him scope in which to reveal his artistry and deep appreciation of this work. Tchaikowsky's trio, op. 50, closed the program. The spirit of this composition was revealed by these three artists, the cello passages being beautifully performed by Mr. van Vliet.

ORCHESTRAL "POP" CONCERT.

The January 24 popular concert given at the Auditorium by the Minneapolis Symphony Orchestra was a decided success. Henry Williams, harpist with the orchestra, was the soloist, and in this case, as in all others when he appears, there was unbounded enthusiasm. His program number was the Dubois fantasy. Mr. Williams acquitted himself in a most artistic manner, and his interpretations seem to mature and become more interesting at each appearance. The orchestral numbers were Mozart's "Turkish Dance" and overture, "The Magic Flute," both given a beautiful reading by Conductor Emil Oberhoffer, and the cavatine by Boehm (which was originally a violin solo, but has been transcribed well by Ross Jungnickel). Spendiario's "Larghetto" from the suite for orchestra provided a splendid chance to hear the oboe in the proficient hands of Bruno Labate. Massenet's "Harlequin Serenade to Colombine," from the suite, "Romance of a Harlequin," and the symphonic poem, "The River Moldau," by Smetana, closed the program.

YOUNG PEOPLE'S CONCERT.

The fifth of the Young People's concerts was given at the Auditorium on January 22, and had for its subject "Sagas," which Emil Oberhoffer made intensely interesting by verbal explanations. The "Tannhäuser" march was followed by "Drapa," an impressive poem by Hugo Alfén, a Swedish composer now living in Upsala. Carl Busch, of Kansas City, was represented by his prologue to the "Passing of King Arthur," which is a fine composition and will bear repeating. The program closed with three works of Wagner—overture to "Tannhäuser," "Forge Song," from "Siegfried," and the "Entrance of the Gods into Walhalla," from the "Rheingold." No finer educational move has ever been made in this city than that of having verbal explanations given of these great works. The children will always remember them.

DEBUT OF TWO SINGERS.

Two singers made their debut before a Minneapolis audience under the auspices of the Woman's Club in the new Auditorium lately erected by that club. Charlotte de Royer is an operatic artist of experience and sings in a masterly

way arias such as Gluck's "Armide," German songs by Brahms, "Connais tu le pays," from Thomas' "Mignon," "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson and Delilah," etc. She has a fine mezzo-soprano which she controls well, and uses taste and intelligence in her interpretations.

Edmund Kraus, who possesses a sweet, though powerful tenor voice, sang exacting arias from Wagner, Schumann, Sibelius, Grieg, etc., and in each number proved conclusively that he is a master of the art of singing. All of the accompaniments were perfectly played by S. Laval Ramus.

AN ENJOYABLE RECITAL.

Mme. Margelli, coloratura soprano, gave a recital at the Woman's Club auditorium, assisted by Marie Gjertsen Fischer (Mrs. Carlo Fischer) in a select number of beautiful readings, with piano settings. Mrs. Fischer is always welcome when one wants to hear something really fine, and at each performance she establishes herself more firmly with local audiences as a fine artist.

DEBUT OF A YOUNG SINGER.

Hazel Fleener, soprano, made her first appearance before a Minneapolis audience at the Unitarian Church, January 25. She sang four groups of songs that would tax the greatest singers. She is very young and so there was no breadth or maturity in her singing, but this was almost counteracted by her girlish charm. She was sympathetically accompanied by Gertrude Dobbins. Paulo Gruppe, second cellist of the Minneapolis Symphony Orchestra, contributed two numbers on this program and they were certainly charming. A sonata by Wilhelm de Fesch was splendidly played by Mr. Gruppe accompanied by Louise Albee. An andante by Schumann, a minuet by Haydn, and Saint-Saëns' "Allegro appassionato" completed this delightful program.

NORTHWESTERN CONSERVATORY NOTES.

John Holbrook, pupil of the conservatory dramatic school, secured an engagement some three weeks since with the Bainbridge Stock Company.

Blanche MacNees, soprano, pupil of Robert Fullerton, head of the conservatory voice department, assisted in a

musical program given by the Calhoun Commercial Club on Friday evening, January 22, in the auditorium of the club building. John J. Beck, of the conservatory piano department, accompanied.

On Friday evening, January 15, Mr. and Mrs. John Seaman Garns, of the conservatory dramatic school, and Ethel Alexander of the piano faculty, appeared in Menominee, Wisconsin, as a number on the lecture course offered by the normal and high schools of that city.

The lecture scheduled to be given by Dr. Caryl B. Storrs, on Saturday morning, January 23, before the conservatory faculty and students, will take place on January 30 instead. Dr. Storrs will take as his subject, "The Differences Between Good and Bad Music." David Patterson, of the conservatory piano department, will assist in illustrations.

At the faculty hour on Saturday morning, January 23, a large audience was in attendance at the lecture-recital arranged by members of the conservatory faculty, whose work pertains to voice development. Robert Fullerton, head of the voice department; John Seaman Garns, director of the school of expression, and Josephine Retz-Garns, assistant professor of the expression school, spoke on "Tone Productions from the Viewpoint of the Reader and of the Singer."

MINNEAPOLIS NOTES.

A concert given by the ladies of the Hennepin M. E. Church, at the Leamington Hotel, on January 21, was a great success. Clara Williams, soprano; Alma Porteous, contralto; Wilma Anderson-Gilman, pianist; Clement Campbell, accompanist, and Ruth Anderson, violinist, gave a varied and interesting program. Orchids and pointsettias decorated the rooms and a number of young society ladies served the refreshments.

Mr. Breen, of the Brooks-Evans Piano Company, arranged a recital by seven local artists, which was well attended, and the music and reading was enthusiastically applauded. The participants were Raymond Schryock, violinist of the Minneapolis Symphony Orchestra; Maude Peterson, pianist; Flora Belle Carde, dramatic reader; Alma Olsen Boyd, soprano; Mollie Gleason Mulheran, contralto; Ingolf Grindelund, tenor, and Meta Schuman.

RUTH ANDERSON.

Birdice Blye Incidents.

When Birdice Blye was in Italy last summer, her hand was reproduced in marble by the famous sculptor, Pichi, in Rome, and when she visited the International Art Exposition in Venice, her portrait was sketched by two Italian painters, one from Venice and one from Florence.

Birdice Blye's recital tour of the leading cities in Europe was interrupted by the war; however, she will give a large



BIRDICE BLYE'S HAND REPRODUCED IN MARBLE.

number of recitals in America this season having been in every instance re-engaged from last year.

Miss Blye is a strong advocate of American music and has played the works of about twenty American composers including Ernest Kroeger, Eleanor Everest Freer and Henriot Levy, whose compositions she considers to be decidedly worthy of a permanent place in a piano repertoire. She is devoted to MacDowell and has played the "Sonata Eroica" in one hundred and ten recitals, the "Keltic" sonata in twenty and the D minor concerto many times. Miss Blye has given recitals at a large number of the colleges and universities in the United States, where the students made a special study of Tennyson's poem, so that when Miss Blye played the "Sonata Eroica" they were appreciative, intelligent listeners.

The Memphis Appeal said that "in her masterly interpretation of the four movements of the sonata, Miss Blye brought out every possible variation of tone and touch." The Nashville Banner asserted: "The 'Eroica' sonata is the Arthurian legend in music, King Arthur and the Knights of the Round Table, the occult magic of Merlin, the beauty of Guinevere, the fatal fascination of Vivian, the rare chivalry of Galahad and as Miss Blye rendered it, one realized all the beauty of that long dead civilization as he never did from printed page or the spoken interpretation."

Klibansky Artist-Pupils Sing.

Six artist-pupils of Sergei Klibansky took part in a matinee recital in the Wanamaker Auditorium concert, New York, January 28. An enjoyable program of nine

numbers was performed. Those participating were the sisters Elizabeth and Ellen Townsend, Lalla Bright Cannon, Arabel Warfield, Norma Weber and B. Woolff. The duets by the Misses Townsend were much enjoyed, a duet by Hildach being sung with especial unity and taste. Miss Warfield sang songs by Rogers and MacFadyen, displaying her splendid dramatic contralto voice, of much power. Miss Cannon's expressive tones and her style of singing pleased the audience immensely. Ellen Townsend's solo singing, especially "The Little Man in Gray" (which has reference to a squirrel), composed by Alice M. Shaw, accompanist of the afternoon, was most taking. Miss Weber's singing has been frequently applauded in these same surroundings, Mr. Klibansky having arranged similar concerts there before.

Every one sang from memory, and there was a large and constantly changing audience; the matter of ingress and egress of people is well controlled, however, so that none of the singers were disturbed. Recalls followed every number and in various parts of the audience the present writer heard such remarks as "How well they all sang!", "I understand all the words; don't you?", etc. The audience showed by its demeanor and applause that the singing was thoroughly enjoyed. Miss Shaw at the piano was an able and artistic accompanist.

Grainger's Piano Recital Programs.

Percy Grainger, pianist-composer, at his recital in Aeolian Hall, New York, Thursday afternoon, February 11, will play the organ prelude and fugue in D major, Bach-Busoni; variations and fugue on a theme by Handel, op. 24, Brahms; Norwegian folksongs and peasant dances: "In Ola Valley" ("I Ola Dalom"), op. 66, No. 14, "Cattle Call" (Kulok), op. 66, No. 1, "Rötnamsknut," (Halling), op. 72, No. 7, Grieg; "Colonial Song," "Mock Morris" dance, Grainger; posthumous study in A flat, Chopin; "Undine" ("The Water-sprite"), Ravel; "Triana" ("The Gypsy Quarter of Seville"), Albeniz.

Mme. Rio Re-engaged.

On January 18, Anita Rio appeared as soloist with the Lynn (Mass.) Choral Society singing the soprano part in Gounod's "Gallia." Before the performance was finished Mme. Rio was re-engaged for an appearance with the society on January 17, 1916.

Mme. Rappold at Biltmore Musicale.

Marie Rappold will sing at the next Biltmore musicale, New York, which is to take place Thursday morning, February 11.

Mary Gailey in Florida.

This snapshot shows Mary Gailey, the violinist, and her manager, Russell Bridges, of Atlanta, Ga., their earnest conversation having been interrupted by the photographer.

Miss Gailey is appearing in concert throughout the State of Florida, her engagements being so numerous as to keep



MARY GAILEY AND RUSSELL BRIDGES.

her there until some time in March. She will be heard at Tallahassee, Jacksonville, Miami, Key West, Orlando, Tampa, Fort Myers, the State Normal College and many other cities.

Under Mr. Bridges' able management, Miss Gailey has had a number of successful Southern tours. This energetic impresario has also managed tours for such artists as Grace Hall Riheldaffer, Helen Ware, the Kneisel Quartet, and many others of equal worth.

Mmes. Schnitzer and Claussen at Carnegie Hall.

Germaine Schnitzer, pianist, and Julia Claussen, mezzo-soprano, were the soloists with the Philharmonic Society of New York, at Carnegie Hall, New York, Wednesday afternoon, January 27, at a concert for the benefit of the New York Diet Kitchen Association.

Germaine Schnitzer gave an authoritative presentation of the E flat Liszt concerto. It did not require many minutes for the audience to recognize in her an artist of exceptional gifts. Mme. Schnitzer with the very first chords created interest in her performance. She commands readily the most difficult passages; she produces a clear and beautiful singing tone; her scales and octaves are clean and facile. Although not a robust woman in appearance she plays with unusual virility. There is an elegance about Mme. Schnitzer's art that bespeaks a nature of rare refinement. Her performance was rewarded with enthusiastic applause and she was recalled numerous times.

Julia Claussen sang the Wagner "Im Treibhaus," "Träume" and "Schmerzen" with the success which always accompanies appearances of that eminent Swedish singer.

The orchestral numbers were: Suite "L'Arlesienne," No. 1, Bizet; "Tannhäuser" overture; symphonic poem, "Les Preludes"; "Rakoczy March."

Recent Hammann Engagements.

Some recent engagements which were successfully filled by Ellis Clark Hammann, the gifted accompanist of Philadelphia, Pa., are as follows: December 5, accompanist for the Orpheus Club, Academy of Music, Philadelphia; December 11, accompanied Horatio Connell at Peabody Institute, Baltimore; December 19, accompanied Frank Gittelton in a recital at the Bellevue-Stratford, Philadelphia; January 1, accompanied Julia Heinrich and Theodore Harrison in their recital at Germantown, Pa.; January 5 again accompanied Frank Gittelton at the Bellevue-Stratford, Philadelphia; January 13, accompanist for the Eurydice

Chorus at Horticultural Hall, Philadelphia; January 21, accompanied Herman Sandby, cellist, at his recital in Philadelphia; January 26 accompanied Mary Hissem de Moss at the Fellowship Club, Philadelphia; January 29, accompanied Frank Gittelton at the Peabody Institute, Baltimore; January 30, accompanied Theodore Harrison and the combined choruses of the Orpheus Club of Philadelphia and the University Glee Club of New York.

A Cubist Musical Picture.

For the benefit of those MUSICAL COURIER readers who may not be thoroughly versed in the delineation of the emotions as seen by the cubists, it is explained that the accompanying conglomeration is a picture of Anna Bowers, drawn by herself and one giving her impressions on coming to the studio of Ovide Musin to begin the study of the violin. According to Miss Bowers this represents clearly her state of mind on attempting to play the violin for the



ANNA BOWER'S CUBIST PORTRAIT ON BEGINNING THE STUDY OF THE VIOLIN.

(With apologies to Francis Picabia.)

The large black spot in the center is her mouth.

first time. She affirms that the large black spot in the center is her mouth. Miss Bowers, however, wants it distinctly understood that no beginner in the art of violin playing should be discouraged for this feeling is but fleeting, especially when one studies with the great teacher, Ovide Musin.

Dudley Buck Pupils Give Pleasing Program.

An interesting hour of music with the pupils of Dudley Buck, the vocal teacher of New York, was given at his Aeolian Hall studios on Friday afternoon, January 22, when the following pupils were heard: Mrs. William B. Dawson, Marjorie M. Harris, Mrs. Orlando C. Harn, Melva B. Decker, J. Allen Archer and Edgar Schofield.

Mr. Schofield, who possesses a baritone voice of lovely quality, opened the program with an excellent rendering of the "O du mein holder Abendstern," from Wagner's "Tannhäuser." His other numbers, "The Fool of Thule" (Yon), "Come Raggio di Sol" (Caldara) and "The Victor" (Kaun), proved a fitting finale to an excellent program.

Campbell-Tipton's "Spirit Flower," Willeby's "June Morning," and the "Visi d'Arte" aria, by Puccini, made up Miss Harris' contribution to the program, her excellent soprano voice showing to especial advantage her versatile powers. Another soprano was Mrs. Dawson, who sang a group by American composers especially well, winning hearty applause. Especially enjoyed was Gilbert's "Two Roses," which she sang with much charm.

Mrs. Harn possesses a well trained mezza voce, which she uses with fine discrimination. Her numbers were "L'Esclave" (Lala), "Marriage des Rose" (Franck), "Beau Soir" (Debussy), "Lungi dal Caro Bene" (Secchi), "Daybreak" (Daniels), and "Der Lentz" (Hildach). Mrs. Harn is a soloist in one of the large churches in Montclair, N. J., where she does also considerable concert work. The other mezzo was Miss Decker, whose voice gives promise of accomplishing big things. Miss Decker sang "I Know a Lovely Garden" (d'Hardelot) and "On the Lake" and "In the Wigwam" (Woodman).

Mr. Archer has a high baritone voice of sympathetic quality. His singing of "My Soul—Is Like a Garden Close" (Woodman), "I Hear a Thrush at Eve" (Cadman), "Morning Hymn" (Henschel), "The Vagabond"

BISPHAM'S CONCERTS

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(Thayer) and "Mother Machree" was much enjoyed, as the continued applause indicated.

These hours of music at Mr. Buck's studios are popular with music lovers, which is as it should be.

Nina Morgana in Demand.

Nina Morgana, the talented young coloratura soprano, who made such an excellent impression upon the audiences at the Portland and Bangor, Me., festivals last fall, sang on Thursday, January 28, at the concert given at the Hotel Plaza, New York, by Mrs. Hawkesworth. Miss Morgana was heard in several solo numbers and in a duet with Pasquale Amato, scoring an undeniable success.

On February 23 Miss Morgana will sing at the Rubinstein Club concert, New York. From March 1 to March 11 she is under contract with William Rogers Chapman to sing in a number of concerts in Maine. These Maine engagements came as a result of her success at the Maine



NINA MORGANA.

Festival, her return being demanded by her many admirers there.

"Joan of Arc" Performance Postponed.

Conditions in Europe prevented the delivery in time for adequate preparation, of the music of Bossi's "Joan of Arc," which was to be sung by the Oratorio Society of New York, Louis Koemmenich, conductor, on March 24. In its stead will be heard a repetition of Bach's "Magnificat" and Wolf-Ferrari's "La Vita Nuova," with these soloists: Marie Sundelius, soprano; Rose Bryant, contralto; Alfred D. Shaw, tenor, and Clarence Whitehill, bass.

Ermanno Wolf-Ferrari's bewitching and passionate cantata, based on Dante's touching narrative of a "New Life," was sung, for the first time in America, by the Oratorio Society, December 4, 1907. It was repeated just a year later. Bach's "Magnificat" had its first presentation by the society February 28, 1910. Edith Chapman-Gould was soprano-soloist for all of these events.

"Joan of Arc" will be reserved for the first concert of next season, and to insure a fitting performance, the present rehearsal season will be extended for at least six weeks after the March concert.

Constance Purdy Contralto

Personal Representative: MABEL HAMMOND

400 Riverside Drive, New York, Phone: 4043 Morningside

Julia Culp, Song Artist.

In another carefully selected program of German lieder examples, at Aeolian Hall, last Saturday afternoon, January 30, Julia Culp renewed acquaintance with her large New York clientele and gave them further proof that she ranks today with the best concert artists ever heard in this city.

Mme. Culp has such uncommon vocal powers that alone with their exhibition she could keep an audience thoroughly interested, but in addition she possesses also the real interpretative gift and rare genius in its public application. The combination of those qualities constitutes an artistic force which is irresistible, and in consequence Mme. Culp leaves devoted and lasting admirers in her train wherever she elects to promulgate her significant art.

Full of deep feeling and poetical fantasy were her readings of pieces from the "Liederkreis," by Schumann—"In der Fremde," "Intermezzo," "Waldesgespräch," "Mondnacht," "Wehmüt," and "Frühlingsnacht," and she voiced all the varying vocal and emotional moods of that cycle with the consummate mastery that long ago has stamped a Culp recital as a musical treat of the first order.

A second group consisted of songs by the late Erich Wolff, "Ein solcher ist mein Freund," "Wie Melodie aus reiner Sphäre," "Knabe und Veilchen," "Wüsst' ich nur," and "Märchen." Wolff was a composer of subtle refinement, but even in his esoteric moments, Mme. Culp followed him with unflinching intuition and effect. If he had more such exponents his music would figure (as it should) more frequently on the programs of our concert singers.

For her final numbers, the artist chose Schubert's "Nacht und Träume," "Wiegenlied," "Der Musensohn," "Du bist die Ruh," "Die Forelle," and "Rastlose Liebe." Each and every one of these performances was a revelation of smooth tone production, perfect rounding of phrase and period, phenomenal control of breath, and sheer unending versatility in the exposition of text, from tenderest poesy to the utmost dramatic stress.

The afternoon resolved itself into a series of crescendo triumphs for the singer, the program being punctuated with applause sforzando marcato, and ending with detonations of clapping and cheering multo fortissimo.

Theodore Harrison with University Glee Club.

On Saturday evening, January 30, at Carnegie Hall, New York, the University Glee Club of New York City, assisted by the Orpheus Club of Philadelphia and Theodore Harrison, baritone, gave its forty-first private concert.

"Consecration of Song," by Franz Mair, opened auspiciously a most delightful program. This was followed by a group of three songs by American composers, while a spirited and excellent rendering of MacDowell's "Crusaders" completed the work of the chorus for the first half of the program. Part second consisted of "A Secret from Bacchus" (Bruno Huhn), "The Ring and the Rose" (folk-song), "Laughing Song" (Franz Abt), "Wiegenlied" (Brahms-Zander), a group of four college songs from Princeton, Yale, Amherst and Pennsylvania, and "The Omnipotence," by Schubert-Liszt. In the last named, the obligato solo by Lambert Murphy was beautifully sung and called forth much applause from an appreciative audience. The work of the combined choruses under the able direction of Arthur D. Woodruff was excellent, the effects in shading and tone coloring being brought out with fine delineation. Credit should also be given Noah H. Swayne for his delightful interpretation of the incidental solos in the Yale college song, "Predicaments."

Theodore Harrison was heard in two groups of songs, his numbers being "Lungi" (Gallone), "Che fiero Costume" (Legrenzi), "Der Neugierige" (Schubert), "Caecille" (Strauss), "Night and the Curtains Drawn" (G. Ferrata), "A Winter Song" (J. H. Rogers), "Uncle Rome" (Sidney Homer) and "A Birthday" (F. H. Cowen). Mr. Harrison has a baritone voice of much power and excellent quality, which he uses with discrimination. His interpretations display much thought and are replete with interest. Excellent diction marked each of his selections.

All in all it was a most successful concert and the audience, which completely filled the auditorium, displayed its appreciation by loud and persistent outbursts of applause.

Young Men's Symphony Orchestra Concert.

With Arnold Volpe conducting, the Young Men's Symphony Orchestra of New York gave an enjoyable program at Terrace Garden on Sunday afternoon, January 31. The program opened with a brilliant reading of Beethoven's fifth symphony. Mr. Volpe has his men well in hand and achieved some good effects. Well developed climaxes and an excellent ensemble were particularly noticeable in the work of this orchestra which was founded by Alfred Lincoln Seligman. An enthusiastic audience which completely filled the large hall vigorously applauded the rendering of this work, which demonstration Mr. Volpe compelled the young men to rise and accept as their due.

An interpretation of the overture to "Oberon" (Weber) which was marked by delicate shading and excellent pianis-

simo effects completed the first half of the program. That this overture is a favorite with the general public could easily be noted from the applause which followed its rendering.

Marvine Maazel, pianist, the soloist of the afternoon, played Mendelssohn's concerto in G minor. This young man possesses an excellent technic and displayed deep thought in his interpretation. Especially brilliant was his reading of the third movement, presto molto allegro, which the audience applauded so persistently that he was compelled to give an encore. A word of commendation is due the orchestra for its sympathetic accompaniment of this concerto.

The finale of Tchaikowsky's fourth symphony brought to a stirring close an excellent concert, which amply repaid the audience for all the discomforts occasioned by the rain and slush through which it was necessary to tramp to reach the concert hall.

Leonard Borwick in Mozart.

Beautiful in outline and symmetry, lovely in tone, and thrice admirable in technical command, was Leonard Borwick's playing of the Mozart A major concerto at Aeolian Hall last Sunday afternoon, January 31, at the concert of the New York Symphony Orchestra. The English pianist showed his fine musical qualities in the very selection of such a work for performance, as virtuosi ordinarily do not consider Mozart's concertos to be suitable media for personal display or bids for sensational success. However, in the Borwick lexicon of pianism, the words display and sensationalism do not occur, but in their place one may read those more dignified, if a bit hackneyed, expressions, the message of the composer and truth to one's self and to musical art. The playing of Borwick was an unalloyed delight in those respects, for he made the ancient measures reveal all their simple charm and graciousness, and yet infused into his reading so much variety in nuance and shading that the Mozartean proportions did not for a moment seem miniature to the modern ear. It was, all in all, so ingratiating a performance, that the audience grew unusually enthusiastic over it and rewarded the player with long continued applause.

Haydn's "Military" symphony, on the other hand, was done with too much sophistication and deliberateness. The spontaneity of the music did not come to a satisfactory hearing. Loeffler's "The Death of Tintagiles," a futile and tortuous piece of composition, with a far fetched "program," easily might have been replaced by some better work of a native American composer. Roger-Ducasse's "Le Jolie Jeu de Furet," descriptive of a naive lawn game (played with a string and a ring) was another non-essential work, whose orchestral magnitude and involved manner of treatment seemed to be out of all relation to the subject they affected to illustrate.

Musicians Hear Cowles and Severn Works.

An interesting musicale was held at the Musicians' Club of New York, 62 West Forty-fifth street, Tuesday evening, January 26. This was enjoyed by members and guests to the number of about 250, many prominent musicians being among the number.

The program, consisting of compositions of Eugene Cowles and Edmund Severn, was presented by Evelyn Thomlinson, soprano; William Duriex, cello; the Cowles Male Quartet, composed of Roy Steele, Horatio Rench, George A. Fleming and Eugene Cowles; Mrs. Edmund Severn and Florence Buckingham Joyce were at the piano.

Especially interesting was the rendering of numbers by the new Cowles Male Quartet, showing the effect of careful rehearsing by these well known artists.

The program in full follows: Sonata for piano and violin, first movement (Severn), Mr. and Mrs. Severn; "A Day Dream," "A Greek Girl," "How Many Times Do I Love Thee," Eugene Cowles; "Lullaby" (Cowles), Evelyn Thomlinson; quartet, "Don't You Mind the Sorrows," Cowles Male Quartet; trio in D minor (piano, violin and cello), (Severn), "Adagio," "Humoresque," Mr. and Mrs. Severn and Mr. Duriex; cycle—"Magdalena": "Magdalena," "The Senorita," "Retrospect," "A Sunset," "Gua del Quiver," "The Romancers," "Quien Sabe," "The Caballero," "The Duel," "Visions from Afar," Mr. Cowles; violin soli, "Lament," "Bacchannal" (Severn), Mr. and Mrs. Severn.

Ruth McTammany Delights.

Ruth Jean McTammany, coloratura soprano, has been winning widespread popularity, both by the lovely quality of her voice and a charming personality. She has been singing recently in Boston, New York and Montreal, always with acclaim. At an appearance before the Freundschaft Society, New York, Wednesday evening, January 27, she sang "Der Nussbaum," Schumann; "Berceuse de Jocelyn," Godard, at the conclusion of which she was enthusiastically applauded. The "Jewel Song," from "Faust," Gounod,

sung by this same young artist, also found exceptional favor with her audience upon the same occasion.

Miss McTammany is a niece of John McTammany, inventor of the player-piano.

Orpheus Club Sings Superbly.

Springfield, Mass., has an enterprising Orpheus Club of 150 members, under the direction of John J. Bishop. One of the most successful concerts in its forty-one years of existence was given in Springfield, Mass., recently with the assistance of the Springfield Symphony Orchestra, Emil K. Janser, conductor, and Anita Rio, soprano. An unusually large audience listened to a program of good variety and interest.

For conscientious work and lofty standards the Orpheus Club has always stood and this recent performance fulfilled expectation. The singing was superb. It was a concert to be remembered for its abundance of coloring, splendid shadings and gradations of tone, and a demonstration of its unified interpretative ability.

Anita Rio, who had been popular with her Springfield audiences previous to her going to Europe, re-established herself by the loveliness of her voice and beauty of her interpretations.

The Springfield Symphony Orchestra shared also in the general approbation.

At its concert in John Greene Hall, Smith College, Northampton, Mass., on the following evening, the same club was enthusiastically received. Every seat in the spacious hall was taken on this occasion and from two to three hundred are said to have been standing. Soloists from Springfield assisted the club on this occasion.

Olive E. Atwood Scores.

On Sunday afternoon, January 31, Mary Elizabeth Cheney gave a musicale and reception at her studio, Carnegie Hall, New York, before a good sized audience. Olive E. Atwood, the pianist, delighted those present by her artistic performance of Sternberg's "Concert Etude," "Piano Piece," op. 25, by Sinding; "Reverie Nocturne," by Decres; "Danse Negre," by Cyril Scott, and "Intermezzo," by Paul Wandt.

Florence Pilgrim, soprano, a pupil of Mrs. Cheney, sang "Pastorale," by Carey; "Will o' the Wisp," by Spross; "Lullaby," by Grieg; "Twilight," by Massenet, and "Sylvium," by Sinding. Mrs. Cheney contributed the following numbers: "My Lovely Celia" (old English), "Petite Roses," by Cesek, and an aria from "The Czar's Bride," by Rimsky-Korsakoff.

Cosmopolitan Quartet at Lord & Taylor's.

Lord & Taylor have invaded the music world with a series of concerts in their recital hall, and a number of well known artists have appeared at these functions. On January 23, the Cosmopolitan Quartet, consisting of Grace D. Northrup, soprano; Mabel Beddoe, contralto; H. Denton Bastow, tenor, and R. Norman Joliffe, bass, with Harry Oliver Hirt at the piano, gave a well rounded afternoon concert, which was enthusiastically received. The second part of their program was given over to "Flora's Holiday," the song cycle with which they have everywhere scored a success this winter. The quartet was immediately engaged for a second concert to be given some time in February.

Miss Larrabee in Demand.

Florence Larrabee, the pianist, who has received much social attention at her home, in Petersburg, Va., since her recent return from Germany, where she completed her virtuoso studies with Mme. Carreño, was invited to play last week at a reception in the home of ex-Governor William Hodges Mann. Miss Larrabee played Chopin's scherzo in C sharp minor and Popper's "Elfentanz." At the request of the music lovers of Petersburg, Miss Larrabee will play a recital during the coming week, previous to her departure to give recitals in Philadelphia, Boston and Newton, Mass.

Annie Friedberg Artists.

Annie Friedberg will bring to America next season the pianist and soprano, Marta and Anna Malatesta; the former is a pupil of Sgambati, lately deceased. Another Italian who is to come under Miss Friedberg's management is Luigi Magistretti, the harp virtuoso.

Harold Henry with Carbondale Club.

Harold Henry, the young American pianist, gave a singularly successful recital at Carbondale, Ill., Tuesday evening, January 26. The feature of the program was MacDowell's "Keltic" sonata. The recital was under the auspices of the Tuesday Musical Club.

NEWS FROM VARIOUS CITIES

Lincoln.

Lincoln, Neb., January 19, 1915.

From a musical standpoint the old year finished with many joyous affairs, both private and public. There was an abundance of weddings with the usual amount of beautiful wedding music. The tendency toward simplicity in the Christmas activities is surely a move in the right direction. At many of the churches short programs were given with the true holiday spirit—old carols and chants, with here and there selections from "The Messiah" being presented. At Holy Trinity (Episcopal) an unusually impressive service was the midnight Christmas Eve celebration, under the direction of Jude Deyo, leader of the large vested choir. The old carols were sung from the belfry, the choir descending into the nave while singing.

"The Holy Night," by Brewer, was sung by the choir of Trinity Methodist Episcopal Church, consisting of thirty-five voices, under the direction of Miss Robbins, of the University School of Music. This splendidly equipped body of singers are doing very effective service and on this occasion sang with good pitch, precision and attack. The soloists and accompanists were as follows: Edith Lucile Robbins, soprano; Nelle Kirkwood, contralto; R. F. Donahay, tenor; R. D. Latsch, baritone. The instrumentalists were: Organist, Louise Zumwinkle; pianist, Hilda Chowins; first violin, Grace Morley; second violin, Vesperia Luce; viola, Frances Morley; cello, Aurelia Luce. By request this program was repeated December 27.

Music lovers of the capital city and surrounding towns are again under obligations to Director Kimball of the University School of Music, in that he made possible the opportunity of hearing Rudolph Ganz in recital here, January 18. A full house greeted the pianist, the balcony showing a splendid array of enthusiastic students. From start to finish Mr. Ganz held complete sway, from the Bach-Busoni chaconne through the mazes of Haydn, Beethoven and Chopin, and some charming smaller numbers, to the Liszt E major polonaise. It was an evenly balanced program and one few would attempt. After receiving many recalls, he gave the "Liebestraum" and "Rakoczy March," to the delight of the demonstrative listeners.

On January 12, the fourth evening performance of the Dramatic Department of the University School of Music was given in the Temple Theatre, before a good sized audience. This was Sir Arthur Wing Pinero's three act comedy, "Sweet Lavender." Mr. Prince took the part of the barrister, Richard Phenyl, portraying the character, in every detail, to the satisfaction of all. Lincoln audiences have learned to expect a great deal when Mr. Prince appears, and not once has he disappointed them. At this time he was ably supported by his pupils. The entré acte music by the Junior Orchestra of the school, A. Loeb, director, gave pleasure.

At All Souls' Church the Sunday afternoon concerts are attracting large crowds. The Harmonique Trio usually furnish the principal part of the program in connection with a soloist. At the last concert the following numbers were given: "Spring Song," Mendelssohn; "Andante Cantabile," Tchaikowsky; "The Bee," Schubert; Harmonique Trio. "Year's at the Spring," H. H. A. Beach; "Hoffnung," Reichardt; "Heaven Hath Shed a Tear," Kücken; Annette Abbott. Trio—D minor, op. 32, Arensky; Harmonique Trio. At this church Mr. Silber is giving a series of most interesting lectures on "Our Nation's Needs in Music." In his seventh lecture he made a plea for municipal, state and federal control of music schools, and state supervision of private music teachers.

A new musical society has been organized by pupils of Mme. Cosgrove, taking the name of The Marchesi Club. They were royally entertained at the home of Grace Greenwood Gore, recently, the next meeting being with Alma Wagner, when a study of "Faust" was given. The object of the club is the study of the operas, selections being given and the plots and characters studied. The officers are: President, Miss Bryant; secretary, Miss Lohman; corresponding secretary, Mrs. Gore; sponsor, Mrs. A. Scott. The next meeting is with Irene Fleming Thurn.

The male quartet of Wesleyan Conservatory of Music has returned from a successful trip of two weeks' travelling over sixteen hundred miles.

Grace Greenwood Gore gave a number of selections at the Governor's Mansion, on Tuesday night, singing a group of Indian songs. At the request of Mrs. Morehead, she sang Bond's "Perfect Day," with cello obligato by Aurelia Luce.

Mrs. E. C. Tullis, the new soprano at the First Presbyterian Church, is in much demand. Her singing is a delight.

Katherine Kimball is a member of the quartet at St. Paul's Methodist Episcopal Church, substituting for Mrs. Hiltz, who is ill.

Edith Lucile Robbins and Hazel Kinsella gave a program at Rosalie, on Friday, in the lecture course.

The organ recitals given by J. Frank Frysinger each Sabbath evening before service are proving most interesting. Last Sunday

the following numbers were played: Fugue in E flat, Bach; andante pastorale, Spence; "By the Sea," Schubert.

The choir of St. Luke's Church sang a beautiful service at the ordination of Rev. Ch. Tyner.

Cotner University is sending out the Edward S. Luce Concert Company for concert work each week end to the various churches of this denomination in the state. If the enthusiasm of their audiences stands for anything, these trips are most successful. The personnel of the company is as follows: Edward S. Luce, piano and clarinet; Mrs. E. S. Luce, soprano; Miss Vesperia, violin and piano; Miss Aurelia, violoncello and reader; Miss Elizabeth, violin.

Mabel Rayner McComb, violinist, has gone to California to fill engagements on the coast and to be a member of the Los Angeles Ladies' Orchestra.

The State University Male Glee Club is doing some excellent work under the guidance of Carrie B. Raymond.

The pupils of Lura Schuler Smith are giving a series of Wednesday afternoon musicales of unusual excellence.

Much interest is being shown in the appearance here, this week, of the composer, Carrie Jacobs Bond, for a recital of her readings and songs.

ELIZABETH EASTWOOD LUCE.

Columbus.

Columbus, Ohio, January 24, 1915.

The second matinee recital of the season by members of the Women's Music Club will take place on Tuesday of this week in Memorial Hall. Lena Palmer, pianist, of the Cincinnati Conservatory of Music, will be the guest artist, and the following club members will be heard: Mrs. Forest Crowley, soprano; Vera Watson Downing, violinist; Mrs. E. E. Fisher, contralto; Katherine Gleason, organist; Elinor Schmidt, pianist; Mabel Ackland Stephanian, cellist, and Hazel Swann, pianist.

On Thursday evening, January 28, the Columbus Musical Society, a new organization, will give its first of a series of recitals in Rankin Hall. This society has been formed for the purpose of giving advanced students a chance to appear before the public. A most interesting program has been announced.

Grace Hamilton Morrey, a local pianist, will appear in Canton next Tuesday evening as soloist with the Canton Symphony Orchestra. She will play the Liszt E flat concerto and a group of piano solos.

A concert was given by the New York Symphony Orchestra last Thursday evening in Memorial Hall. Weber's overture to "Oberon," Mendelssohn's Italian Symphony and a group of British folksongs by Grainger were performed. Victor Benham, soloist, performed the E flat piano concerto by Beethoven.

Mrs. Amor Sharp, one of the best known and most accomplished sopranos of the city, and for years an active member of the Women's Music Club, has opened a studio at her home and will accept a limited number of pupils. Mrs. Sharp will, no doubt, make a success of coaching, as she is particularly well fitted for this line of work.

Great interest is being manifested in the coming of the San Carlo Grand Opera Company next week for a three days' engagement at the Hartman Theatre, beginning Monday, February 1. The operas to be given in this city are "Lucia," "Cavallieri Rusticana," "Pagliacci," "Tales of Hoffmann" and "Aida."

EMILY CHURCH BENHAM.

Portland, Oregon.

Portland, Ore., January 22, 1915.

Decided was the success scored by Jeanne Jomelli, the grand opera singer, who made twenty-four appearances here in vaudeville. She offered classical works and songs of the hearthstone. Large crowds heard her at the new Orpheum, where the prices range from fifteen cents to seventy-five cents. Last week Mme. Jomelli sang at the funeral of John J. Harrison, an old time newspaperman. She asked the privilege of singing her tribute to Mr. Harrison.

This season the Portland Symphony Orchestra has given three free rehearsals for the school children. The orchestra numbers fifty-six men and all are members of the Musicians' Union. The next regular monthly concert has been set for February 7.

With Sibyl Sammis MacDermid, the Chicago soprano, as soloist, the Apollo Club announces its next concert for February 8, when

the organization will sing a number of compositions by American composers.

The MacDowell Club, Mrs. Thomas Carrick Burke, president, is one of the most valuable factors in the musical life of this city. This club presents local artists at its fortnightly concerts.

Next Sunday afternoon Estella Neuhaus, the Hungarian pianist, will appear in recital at the Masonic Temple. JOHN R. OATMAN.

Detroit.

Detroit, Mich., January 26, 1915.

Saturday evening, January 16, the New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert in the Light Guard Armory, before the usual audience of the Orchestral Association.

Thursday afternoon, January 21, at the Detroit Opera House, the Detroit Symphony Orchestra, Weston Gales, conductor, gave its third concert, before a somewhat larger audience than has been present before. The program consisted of the overture to the "Marriage of Figaro," Mozart; "New World" symphony, Dvorak, and "L'Arlesienne," Bizet. The strings have been quite materially strengthened by the engagement of Luigi Motto as solo cellist. The work of the orchestra improves in smoothness at each concert. Practically the same program with the addition of the "Valse Triste," Sibelius, was given at a popular priced concert, at the Detroit Opera House, Sunday evening. This was the first opportunity that the general public has had to hear the orchestra, as the afternoon hour is an impossible one for many. The house was practically sold out and much enthusiasm was manifested by the large audience. The concert was in the nature of an experiment and the result was most satisfactory.

The fifth concert of the Tuesday Musicales, given at the Century Building on the morning of January 19, was devoted to the work of Detroit composers. Mrs. S. E. Pittman read a paper in which she paid a glowing tribute to J. H. Hahn, Frederick H. Pease and Frederick Abel, all of whom have joined the silent majority. They were pioneers in musical work in Detroit and have left us a goodly heritage in that they labored unceasingly for the upbuilding of music, composing, teaching, founding music schools and societies, blazing the trail for the musical life that followed. The program which was given consisted of the works of some of the composers of Detroit at the present time and many of the compositions were in manuscript. "Novelette," Lottie McKee Rose, played by Leona Troy; "La Princesse Lointaine," poem by Cecil Fanning, with musical accompaniment by Guy Bevier Williams; two songs, "I Am Thy Harp" and "Oriental Song," by Jessie L. Pease, sung by Marshall Pease; "Valse Brillant," played by the composer, Mary Harrah Waterman; three songs, "The Nile," "Sceneset" and "Serais je Nonette," Mrs. S. Olin Johnson, sung by Mrs. Marshall Pease; "Elegie," played by the composer Charles Frederic Morse; "Romance in the Form of a Trio," Abram Ray Tyler, played by William Yuncik, violinist, Luigi Motto, cellist, and the composer at the piano. Mrs. Johnson and Harriet Ingersoll were the accompanists of the morning.

Marea Blunden, artist-pupil of Guy Bevier Williams, gave a piano recital at St. Paul's Cathedral House, Friday evening, January 22.

Harriet Story Macfarlane, contralto, and Archibald Jackson, baritone, have given several joint recitals throughout the State in the past few weeks. Mrs. Macfarlane goes East next week for a series of recitals.

Eleanor Hazzard Peacock, soprano, has announced a recital to be given at the Westminster Church, Tuesday evening, January 26.

The Chaminade Quartet, Mrs. Charles Sheldon, Mrs. Benjamin F. Mulford, Mrs. Charles A. Parker and Jennie M. Stoddard, furnished the illustrative music for a series of tableaux given at the Century Building, January 21. The tableaux were women famous in the history of America, Germany, England, France, Italy and Sweden, and the accompanying music was of the nation represented.

Charles Frederic Morse has announced his series of Lenten Musicales, four in all, to be given in February and March. Reinold Werrenrath, baritone, and Florence Hinkle, soprano, will give two of the recitals.

JENNIE M. STODDARD.

Kansas City.

Kansas City, Mo., January 20, 1915.

After many years an oratorio society, incorporated under the name of the Kansas City Oratorio and Choral Society, may be numbered among the musical assets of the city. At the first concert, Tuesday evening, at the Grand Avenue Temple Auditorium, the large and enthusiastic audience proved there is a large public here to enjoy this long neglected important branch of music. David

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Grosch is the inspiration and energy that has pulled this large chorus together and drilled it up to the possibilities of Mendelssohn's "St. Paul." This work was given with scarcely an abbreviation. The chorus was a surprise in its attack and balance, becoming quite effectively dramatic in places. This augurs well for the life of the society, and it is greatly to be hoped this was the first of many oratorios we may have. The soloists were fortunately selected. Mabel Sharp Herdier, of Chicago, made much of the soprano role. Her splendid voice and artistic appreciation of values saved the somewhat monotonous recitatives. Elizabeth Blish Brookfield, a local contralto, sang with rare beauty the one contralto solo, "But the Lord Is Mindful of His Own." John B. Miller, of Chicago, made the most of the difficult tenor role. Outley Cranston gave a splendid performance of the dramatic and interesting baritone solos. Powell Weaver aided effectively with good organ playing. Altogether it was a good three hours to spend and Mr. Grosch has a host of well wishers in this new field of his activity.

It is interesting to note the growing respect the "provinces," so to speak, are beginning to pay Kansas City's professional musicians. Last week the Shubert Club, a male chorus, gave a concert at Manhattan under the auspices of the Agriculture College. It was a great success and much credit is due Clarence D. Sears, its industrious musical director. A trio composed of Christine Alexander, harpist, and soprano; Frances Conkling, reader and violinist; Virginia Bradley, pianist, all Kansas City girls, will give a number of concerts this week out in the State. Herman Springer recently gave a most interesting and instructive program in Topeka, Kans., from the works of Liza Lehmann, including "In a Persian Garden."

Ernest L. Cox, bass-baritone, has returned to Kansas City after two years' study in Berlin. He will be associated with the Horner Institute of Fine Arts.

Lucile Vogel, pianist, has returned from a number of years' study in Vienna and Berlin, where she enjoyed the instruction of Anna Prentner and Leschetizky.

GENEVE LICHTENWALTER.

Omaha.

Omaha, Neb., January 26, 1915.

A fine exhibition of virile piano playing was given here recently by Rudolph Ganz, who appeared under Evelyn Hopper's management, at the Y. W. C. A. auditorium. In the course of a well balanced and representative program, Mr. Ganz gave an ample demonstration of the many pianistic attributes which have made his name prominent in musical circles everywhere. His enormous power and endurance, his brilliant passage work, and sane interpretations were all objects of equal admiration, while his finger equipment is practically the last word in piano technique.

Among the more important works on his program were the Bach-Busoni "Chaconne," a sonata in D by Haydn, Beethoven's "Appassionata" sonata, Chopin's F minor fantasy, and a group of modern numbers, including a composition by the youthful Korngold, and two pieces by Mr. Ganz himself.

Notwithstanding his manifold other activities, Thomas J. Kelly has found time to make a careful and exhaustive study of hymns, and has come to be a recognized authority on the subject. In that capacity he delivered a lecture, Sunday afternoon, at the Y. W. C. A. auditorium, in which he described and illustrated hymns, good and bad. He gave convincing arguments in support of his theories, and demonstrated the manner in which good hymns should be sung, and incidentally, how they should not be sung. His remarks created a strong impression.

Adverse weather conditions did not prevent a large audience from gathering to hear Lena Ellsworth Dale, who, in collaboration with

Mrs. E. R. Zabriske, violinist; Vernon C. Bennett, organist, and Sigmund Landsberg, pianist, gave a concert at Temple Israel recently. Mrs. Dale has a soprano voice, brilliant in quality and dramatic in tendency, and her artistic and temperamental use of the same in interpreting works from the international song and opera literature has deservedly won her many admirers. Prominent on her program on this occasion was a sacred solo by an Omaha musician, Thomas J. Kelly. The number in question is a well written and effective setting of the twenty-third psalm. Another composition by a local musician to be performed was a violin sonata by Sigmund Landsberg, performed by Mrs. Zabriske and the composer. The number made a most favorable impression by virtue of its interesting themes, its contrast and musically development. Mr. Bennett's organ numbers consisted of a sonata by Rene L. Becker, and a group of shorter numbers.

The local German singing societies are at present mobilizing all their forces in preparation for the Saengerfest of the Saengerbund of the Northwest, which event will be held in this city in July next, instead of in Denver, as was originally planned. This is an occasion of great importance, as it means the bringing into the city of several thousand visitors, the formation of large singing and orchestral bodies, and the generation of great enthusiasm in the cause of music. The singers and orchestra will be under the direction of Conductor Th. Rud Reese. Leo Hoffmann has been elected president and Val J. Peter secretary of the organization.

At the last meeting of the Tuesday Morning Musical Club the program took the form of a piano recital by Jean P. Duffield, assisted by Louise Jansen-Wylie, soprano. Prominent among the piano numbers performed were a sonata by Philipp Emanuel Bach, the B minor scherzo by Chopin, an American composers' group, and two numbers by Liszt.

Almost a capacity audience was attracted to the Brandeis Theatre yesterday afternoon, by the announcement of a joint recital by Alma Gluck and Efrim Zimbalist, who appeared under Evelyn Hopper's management. Nor were the many who gathered there disappointed, for they heard a program generous in proportions and popular in style, and with an addition of encores almost sufficient in themselves to form a short recital. Opening with a concerto in A minor by Vivaldi, Mr. Zimbalist followed later with one classic and one modern group, among which were Beethoven's minuet in G, Leclair's "Tambourin," a Russian dance by Mr. Zimbalist, and a Wieniawski mazurka. He also played a violin obligato to two of Miss Gluck's solos. The soprano won an ovation by reason of her exquisite voice, her temperament and charm of manner. Her solo numbers were the famous soprano aria from "Louise," a group by Schubert and Brahms, and a most unusual collection of folksongs of various nations, which were sung with great versatility and remarkable vocal skill.

Evelyn Hopper announces an appearance of Frances Nash, pianist, in connection with the Minneapolis Symphony Orchestra, on the evening of February 9. She has also booked Fritz Kreisler for March 14, and Mme. Schumann-Heink for April 18.

JEAN P. DUFFIELD.

Some concert artists were discussing the war and the musicians engaged in the conflict, among those mentioned being Kurt Schindler, the pianist-conductor.

"What are Schindler's duties in the army?" asked one.

"He's an interpreter," vouchsafed a soprano.

"Still following his artistic career," quoth a contralto.—From the Houston, Texas, Chronicle.

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INFORMATION WANTED.—Paul A. Arndt, a violin teacher, residing at 936 Ninth avenue, Greeley, Col., from May, 1914, until the latter part of October, purchased a violin outfit from the undersigned amounting to \$150. In October, 1914, he sent a check which was returned, he not having any account with the bank. After this all mail was returned showing he had left the city without any trace as to his whereabouts. Previous to the time mentioned above, he resided in Hays City and Garden City, Kan. A description of his appearance cannot be given, but, judging from his correspondence, he is German and writes English in that style. Any information as to where this man can be found will be appreciated. S. Pfeiffer, 219 West Forty-second street, New York City.

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